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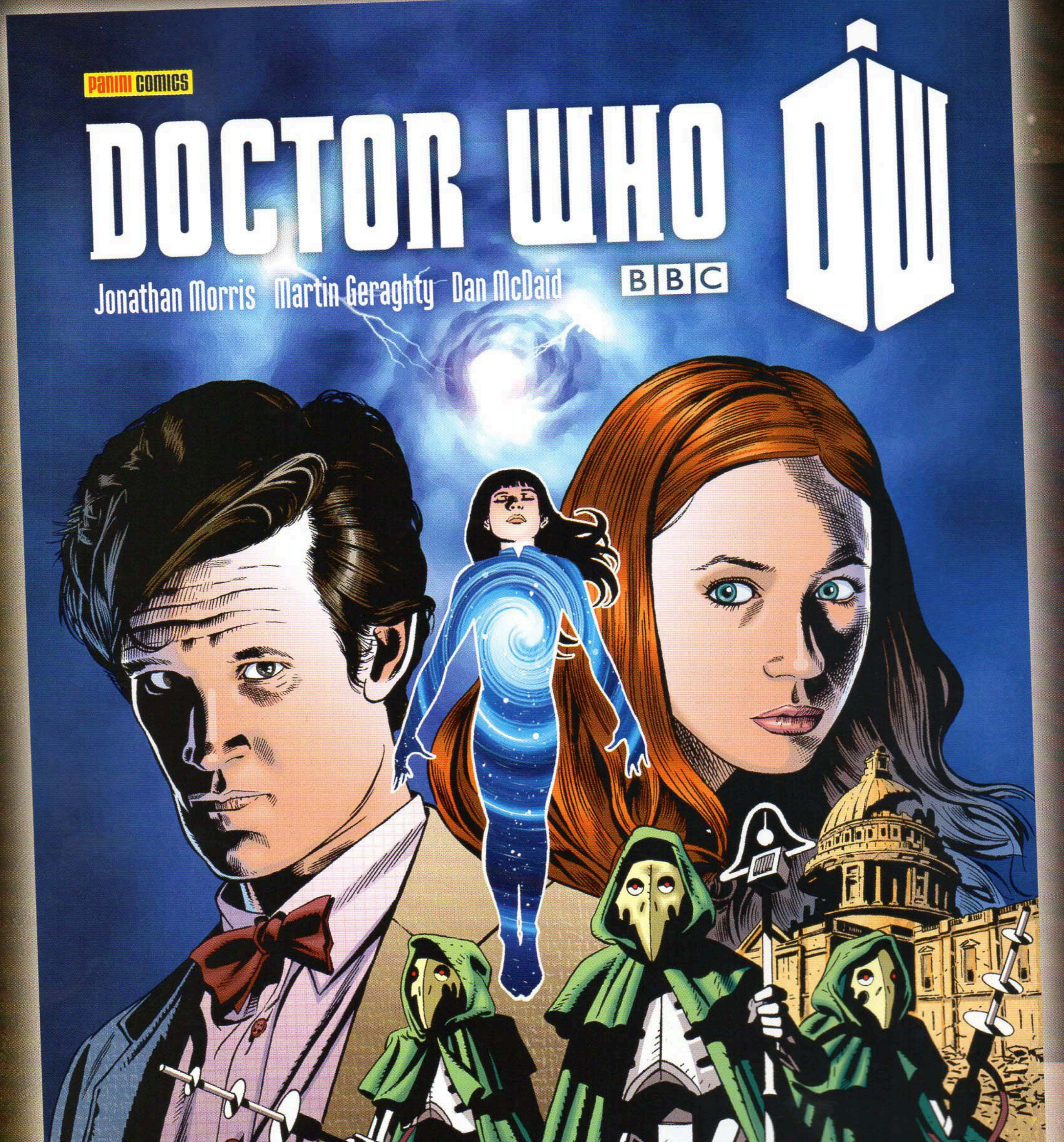
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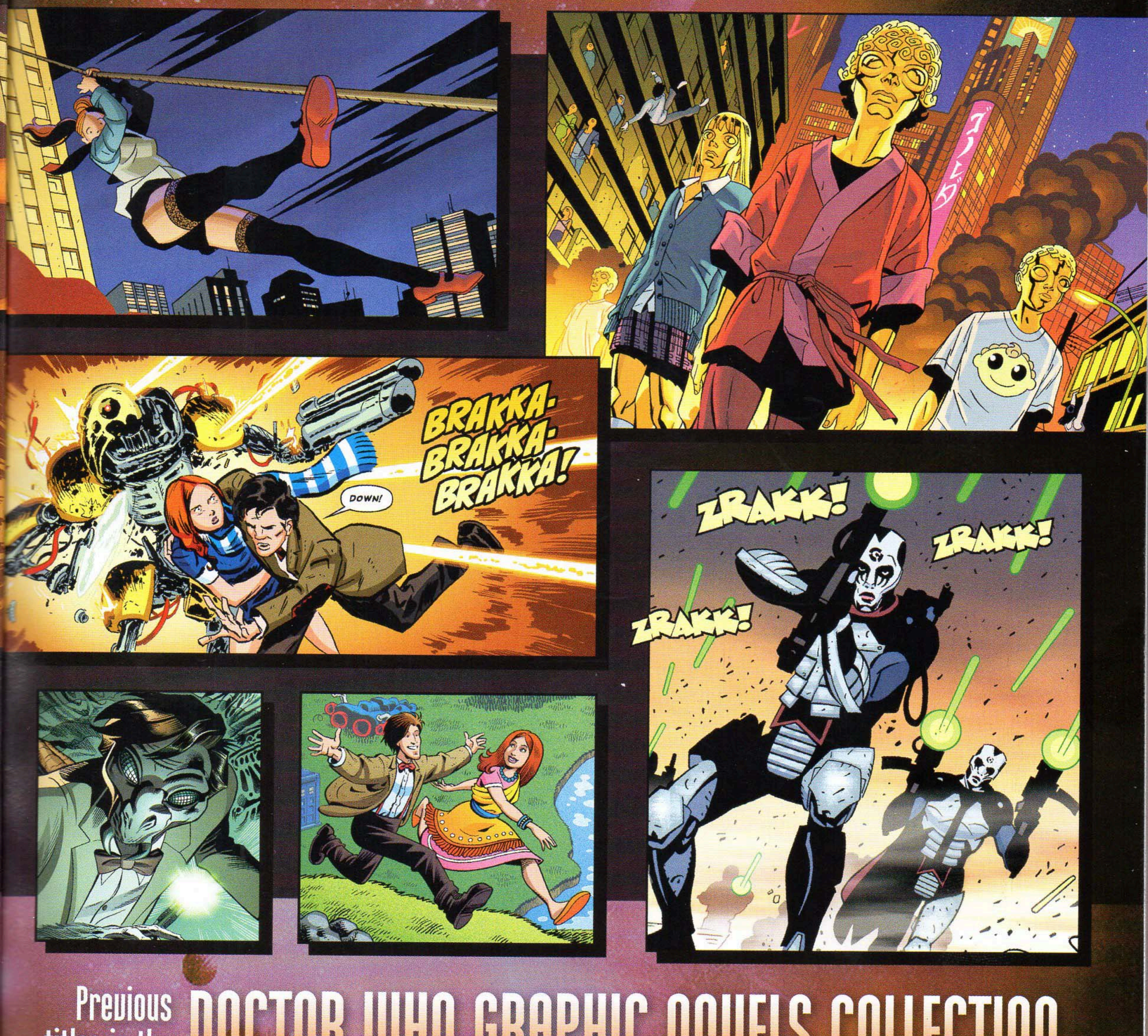
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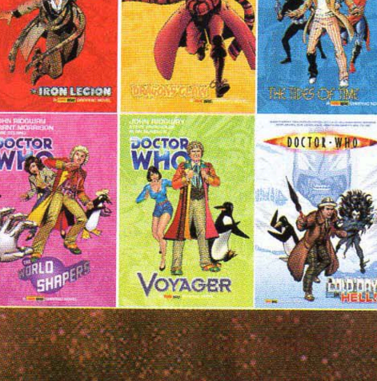
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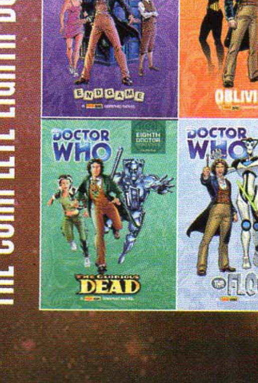
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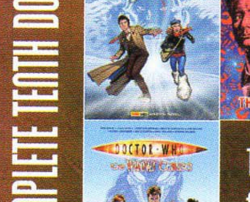
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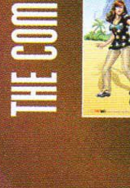

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PULL TO OPEN

Photograph: Ian Burgess

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"Tom Baker and I had the perfect set-up. I was this snotty little 500-year-old trying to tell him what to do! It was an elegant kind of humour..."

DOCTOR WHO MAGAZINE BBC

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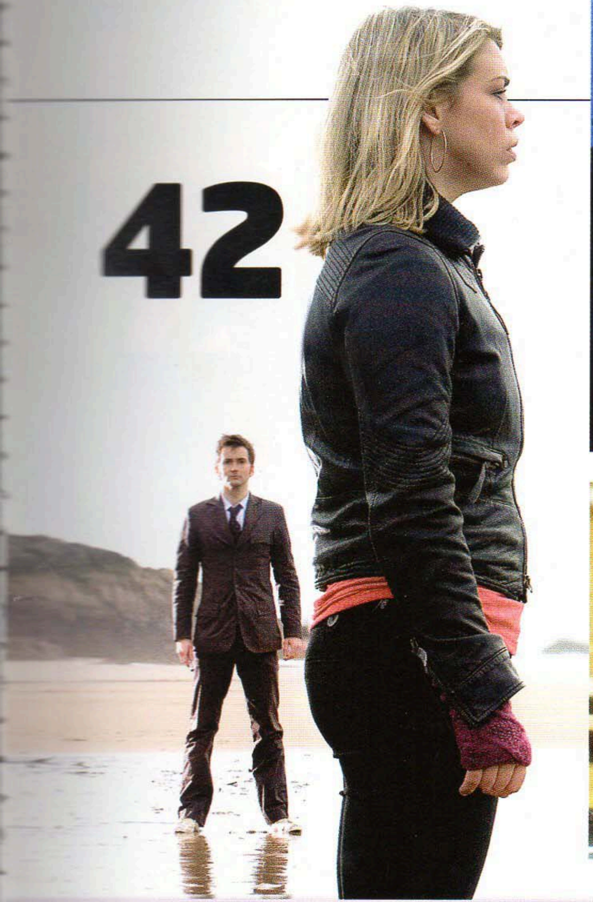
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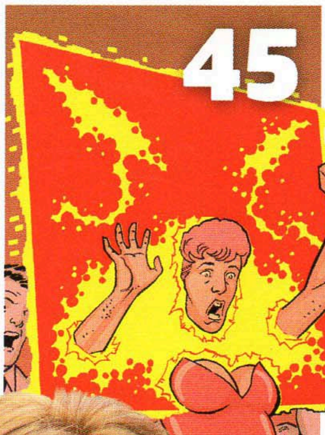
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PHOTO: BENJAMIN COOK

LETTER FROM THE EDITOR

Well, so long Amy and Rory – as another era of *Doctor Who* comes to a close. This issue we speak to Amy actress Karen Gillan, as she reflects on the last three years of being the Doctor's companion. It was more than three years ago that I chatted to a nervous Karen on the phone on the day she was announced to the press – and it's fair to say that no-one could have predicted just how popular Amy Pond was to become.

If you haven't already filled in your *Season Survey* form (which was printed in last month's issue), do get scribbling – remember that the deadline for all entries is the end of the year.

One of the big talking points of this series seems to be the Doctor's behaviour – particularly the climax to *Dinosaurs on a Spaceship*, where he abandons Solomon to his fate, and *A Town Called Mercy*, where he initially seems keen to hand over Kahler-Jex to be murdered by the Gunslinger. **DWM**'s Toby Hadoke and Johnny Candon debate the Doctor's ethics in this issue's *A Battle of Wits*, and reviewer Graham Kibble-White has a few strong things to say on the subject in *The DWM Review*.

But is the idea of a morally ambiguous Doctor really so new? In the 1985 story *Vengeance on Varos* (the DVD of which is reviewed this issue, on page 69), there were a few scenes where the Doctor was (arguably) responsible for the deaths of some supporting characters – even if they were the henchmen of some less-than-savoury bad guys.

Elsewhere this issue, our *Countdown to 50* feature has reached the 1986 series, *The Trial of a Time Lord*. You know, the story which featured the Valeyard – essentially a 'bad' version of the Doctor! But the suggestion is that the Doctor has always been capable of bad things – the Valeyard is simply the darker side of the Doctor, personified. This darkness has always been a part of the Doctor's character, going right back to the very start of the series, when he was far more worried about getting back to his precious ship, than the wellbeing of any of the people he actually met on his travels.

Personally, I like not being quite sure about the Doctor's innermost thoughts. As the Fourth Doctor reminds Sarah Jane in *Pyramids of Mars*, he's an alien – not a human being. He thinks in different terms. In *The Unquiet Dead* he's quick to berate Rose for her human 'moral code' (not that that actually did him much good when the Gelth's true motives were revealed, mind you).

Whatever we think the Doctor should or shouldn't be, it's good to remind ourselves how little we actually know about him. He is, after all, Doctor... who?

Tom

recycle

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This issue, Steven gives us a peek at a missing part of Amy and Rory's final adventure...

We all sat and watched this – me, Caro Skinner, Marcus Wilson and Andy Pryor, our brilliant casting director – and I'm sure you could hear our heart rates soaring. Because there it was, right in front of us, the new team and the new show.

Okay, so the Ponds are dead and gone now. Also, they lived happily ever happy. Ohh, that's the thing about *Doctor Who* – you have your cake and eat it every time! But thanks to **DWM** there does seem to be one matter outstanding. Matt, in the episode preview last issue, complained that I'd written his grey hairs into the script. Now being responsible for most of them, I felt completely entitled, and because we'd cut the scene from the finished episode, I didn't even feel guilty. But in the totally exposed world of behind-the-scenes *Doctor Who*, that wasn't the end of the matter. Oh, no, suddenly everybody wanted to *know* about the grey hairs scene.

So with huge apologies to the Lord of Time (even now, checking his scalp in the mirror) here it is, in its full uncut glory.

But a word of explanation first. We shot this episode *before The Power of Three* (the script of which was still taking shape) and partly the intent was to establish what's been going in the life of the Ponds and the Doctor down the years. I didn't realise, even as we shot it, just how much better Chris Chibnall was going to do that. Frankly, this beat became redundant.

Also, and more importantly – and I think you'll probably agree – it was too mawkish too soon. As you're about to read, the Doctor and Amy are talking like they *know* it's their last episode. An adventure that ought to start like any other, before lurching into tragedy, was tipping you off way too soon. What Russell T Davies always calls "playing the result."

Anyway. We're back in Central Park. The Doctor has just flipped back Amy's reading glasses, complaining that they make her eyes look all liney – and then popped them back in place, realising it wasn't the glasses.

And here, for the very last time anywhere, the Doctor, Amy and Rory in conversation...

THE ANGELS TAKE MANHATTAN (Cut scene)

RORY: Okay, going to go and get us some more coffee. Who wants more coffee, yeah, me too, I'll go!

AMY: Rory, do my eyes have noticeable lines now?

RORY: No.

AMY: You didn't look.

RORY: I noticed them earlier. Didn't notice them. I specifically remember not noticing them. So, coffee? You bet!

He starts to head away.

AMY: Still love me in spite of my lines?

RORY: Let's see. "No" is certain death – "yes" is saying you have lines.

AMY: You walk among fire pits, Centurion!

RORY: Do I have to come over there?

AMY: (*flirting*) Can if you like.

RORY: We've got company.

AMY: I'll get a babysitter.

THE DOCTOR: ... oh, it is so humiliating when you do that.

RORY: Coffee?

AMY: Coffee!

He heads away. A beat of silence between Amy and the Doctor. Finally:

AMY: I'm 34.

THE DOCTOR: Didn't ask.

AMY: No, but I could hear the sums going on in your head. How old are you these days?

THE DOCTOR: No idea.

AMY: Oh, shut up.

THE DOCTOR: I don't. I live in a time machine, I don't age – there's nothing to go on.

AMY: Excuse me, mister, you've got seven grey hairs.

THE DOCTOR: You counted??

AMY: It's a hobby.

THE DOCTOR: I try to keep up – Time Lord instinct. It's only polite! Can I have a go? He takes Amy's glasses from her nose, pops them on.

THE DOCTOR: Actually, that is much better. Never knew I needed glasses, that's exciting!

On Amy just staring at him for a moment – amused but troubled. Is he ageing just to be kind??

AMY: How long are you going to keep doing this? Dropping in, taking us on trips?

The Doctor looks at her – just a little vulnerable, a little unsure.

THE DOCTOR: Do you mind?

AMY: I love it, it's just... every time you fly away, I think surely he's bored of us by now. (*Hesitates; rare moment of vulnerability*) But I do sort of hope you aren't.

During the above, the Doctor has been listening, but distractedly watching something. A family wandering through the park, a little boy at the back. He's holding the string of a blue helium balloon – and at this exact moment the string slips from his hand, the balloon starts soaring upwards. The Doctor watches it fly up and up, squinting against the bright sky.

THE DOCTOR: Flying away's good. But you've got to fly from somewhere, or you just get lost.

He's pulled out his sonic, now zaps the drifting balloon. It drops like a stone, bounces at the feet of the little boy.

THE DOCTOR: Lost in the sky, imagine that.

The little boy has picked up the balloon, grabbed the string again. It shoots up and starts bobbing about again. The little boy looks over at the Doctor – who gives him a cheery wave, and pockets his screwdriver. Amy has watched the final parts of this exchange fondly, getting what he's done.

AMY: Read to me!

THE DOCTOR: Thought you didn't like me reading aloud.

AMY: Shut up, and read me a story. Just don't go "yowzah!"

THE DOCTOR: You're the boss...

AMY: I am the boss.

He's opened his book again. And now, casually, he rips out a page from his book, tosses it in the hamper.

AMY: Why did you do that?

THE DOCTOR: I always rip out the last page of a book. Then it doesn't have to end. I hate endings.

AMY: Yeah. Me too.

She smiles. And we hold on them for a moment, tranquil in the park, sitting back to back, as the Doctor reads... DWM

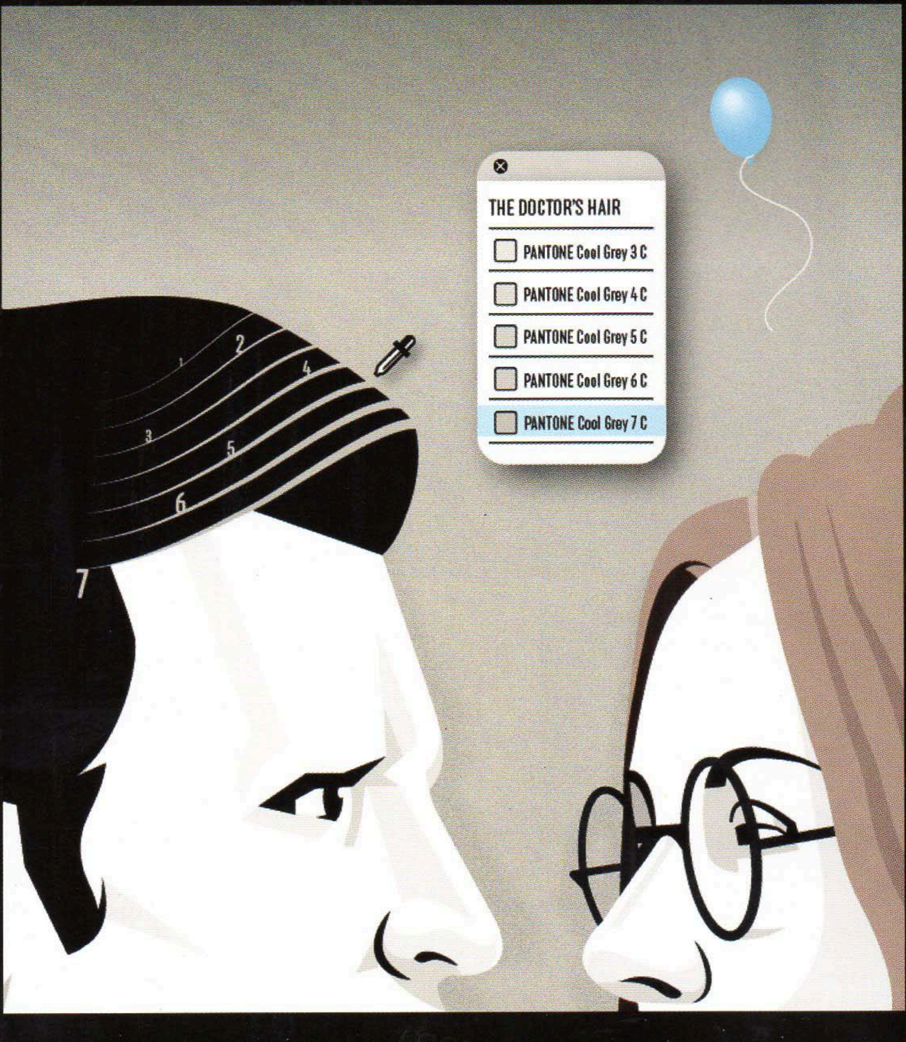


Illustration: Ben Morris

GALLIFREY GUARDIAN

Vastra and Jenny return for more adventuring!

Doctor Who's 50th year takes shape...

With the departure of Amy and Rory now behind us, the next new episode of *Doctor Who* to look forward to is the 2012 Christmas Special.

Written by head writer and showrunner, Steven Moffat, the hour-long festive edition will see Jenna-Louise Coleman joining Matt Smith's Doctor as his new companion and will guest-star Richard E Grant, best known for his role as Withnail in the 1987 film *Withnail and I*, opposite Paul McGann.

The adventure, set in the Victorian era, will also see the return of three familiar faces. Last seen in 2011's *A Good Man Goes to War*, sapphic sword-wielding Silurian Madame Vastra (**Neve McIntosh**), her capable young friend Jenny (**Catrin Stewart**), and penitent Sontaran nurse Strax (**Dan Starkey**) will all feature in this new episode.

Meanwhile, production continues on the 2013 series, with the first episode of the eight-part run having recently gone before the cameras. Episode 1, written by showrunner Steven Moffat, is directed by **Colm McCarthy** – his first work on *Doctor Who*. Colm has been directing TV since 1997 and amongst his recent work are episodes of the mini-series *The Deep*, *Spooks* and *The Tudors* as well as the series *Outcast*, for which he also wrote.

Still to be recorded is the penultimate episode of the series which is written by **Neil Gaiman**. This will be Neil's second script for the *Doctor Who* following **DWM** poll-topping and Hugo Award-winning *The Doctor's Wife*, which was shown as part of the 2011 series. Neil is best known for his comic book writing, most notably *The Sandman* series, and has also written several highly acclaimed novels including *American Gods*, *Coraline* and *The Graveyard Book*.

A summary of some of the writers, directors and guest actors officially revealed so far for the 2013 series is as follows:

Episode 1
Written by **Steven Moffat**
Directed by **Colm McCarthy**
This episode started recording at the beginning of October.

Episode 2
Written **Neil Cross**
Directed **Farren Blackburn**
This episode has not yet been recorded.

Episode 3
Written by **Mark Gatiss**
Directed by **Douglas Mackinnon**
This episode was recorded back in July, and features David Warner and Liam Cunningham in guest roles.

Episode 4
Written by **Neil Cross**
Directed by **Jamie Payne**
This was the first episode that Jenna-Louise Coleman recorded as the Doctor's new companion. It also features Dougray Scott and Jessica Raine in the guest cast.

Episode 5
Written by **Stephen Thompson**
Directed by **Mat King**
This episode was recorded in September, and features Ashley Walters.

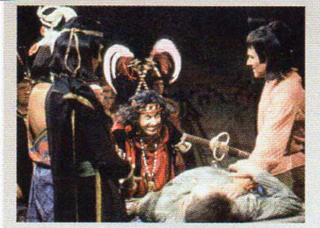
Episode 6
Written by **Mark Gatiss**
Directed by **Saul Metzstein**
This episode, recorded earlier this summer, features Diana Rigg and Rachael Stirling in the guest cast.

Episode 7
Written by **Neil Gaiman**
Directed by **Stephen Wolfenden**
The penultimate episode of the series has not yet been recorded.

Episode 8
Written by **Steven Moffat**
Directed by TBA
The finale is also yet to be recorded.

Transmission dates are to be confirmed, but the series will return in the spring.

THIS ISSUE



DVD Bonanza!

DWM reveals the DVD releases for the first half of 2013 – which include a Special Edition of First Doctor story *The Aztecs*. p8 ►

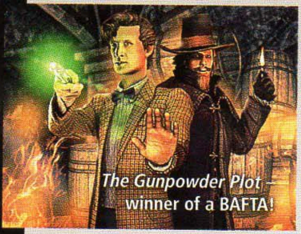
Doctor's Destiny

A brand new audio series, which will feature a story for all eleven Doctors, is announced. p8 ►

Gallifrey's Back!

The stars of the final two series of the audio drama *Gallifrey* are announced by Big Finish. p8 ►

Award Winners

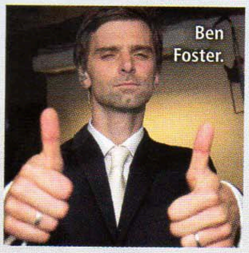


The Gunpowder Plot – winner of a BAFTA!

■ For the third year in a row, *Doctor Who* won the award for Best Family Drama at the TV Choice Awards, pipping the likes of *Glee*, *Merlin* and *Waterloo Road* to the post. *Doctor Who* showrunner Steven Moffat was present at the awards ceremony at the Dorchester in London on 10 September to collect the award. Matt Smith and Karen Gillan had also been nominated to win the Best Actor and Best Actress awards, respectively.

On Sunday 30 September, the *Doctor Who* adventure game *The Gunpowder Plot* – written by Phil Ford and starring the voices of Matt Smith, Karen Gillan and Arthur Darvill as the Doctor, Amy and Rory – was announced as the winner of the BAFTA Cymru award for Digital Creativity and Games. The game is still available to download and play for free in the UK at *www.bbc.co.uk/doctorwho*.

Concert in Sydney



Ben Foster.

■ Following the huge success of the world's first *Doctor Who* Symphonic Spectacular held in Melbourne, Australia in February, a second concert is to be staged from 15 to 18 December. The venue will again be in Australia but this time at the Sydney Opera House. Alex Kingston (who plays River Song) and Mark Williams (who plays Rory's father, Brian) will introduce a selection of Murray Gold's music from the last two seasons of *Doctor Who*, performed by The Metropolitan Orchestra, conducted by Ben Foster. For tickets and more information, go to *www.sydneyoperahouse.com*.

Invasion Earth

■ Companion actors, Louise Jameson, Nicola Bryant and Sophie Aldred are the star guests at the joint *Doctor Who/Star Wars* convention, *Invasion Earth*. The event takes place on Sunday 18 November at the Days Hotel in the Manchester Conference Centre. For further details visit *www.mseevents.co.uk*.

New DVDs for 2013

"At last, mes amis, according to this list, we're coming out between *Shada* and *The Ark in Space*."

BBC Worldwide has revealed details of the *Doctor Who* DVDs coming up in the early part of 2013. The first release for the year will be the *Legacy* box set on 7 January, featuring the 'lost' story *Shada* and the 1993 BBC1 documentary *More than 30 Years in the TARDIS*.

Shada stars Tom Baker as the Fourth Doctor. Due to be broadcast in 1980, industrial action forced production on the serial to be halted before it could be completed. The version of *Shada* included on this release is a restored version of the reconstruction issued on VHS in 1992.

28 January sees the much-anticipated release of *The Reign of Terror*. Starring William Hartnell as the First Doctor, this six-part serial from 1964 is incomplete in the BBC's archives, with the fourth and fifth episodes missing. For this release, a brand new animation has been produced and combined with the off-air soundtrack to represent the missing episodes.

A Special Edition of the 1975 Fourth Doctor adventure *The Ark in Space* will be released on 18 February, and will include new extra supporting features.

1964's First Doctor serial *The Aztecs* is also set to receive the Special Edition treatment and will be available from 11 March. In addition, this release will also include *Air Lock*, the recently recovered third episode of *Galaxy 4* from 1965.

25 June sees the long-awaited release of the Fourth Doctor story *Terror of the Zygons*.

Also in June, Jon Pertwee's first adventure as the Third Doctor, 1970's *Spearhead from Space*, will be available as a restored, high-definition Blu-ray Special Edition. The story was made entirely on 16mm film and is the only title from the original 1963-89 run of the series that can be released in a high-definition format. An extensive biography of Jon Pertwee and an obituary for Caroline John, who played his assistant Liz Shaw, will be included as exclusive extras on this release.

Eleven Doctors on Audio!

AudioGO and Big Finish – the two main producers of *Doctor Who* on audio – have joined forces to produce a new series of talking books for *Doctor Who*'s 50th anniversary year, 2013.

Between January and November, eleven brand new audio stories will be published, each one involving a different incarnation of the Doctor. The series will begin with the First Doctor and progress through all his TV incarnations to date, culminating in the Eleventh in the anniversary month, November. The series will be produced by Big Finish Productions and published by AudioGO on both CD and download formats. The series producer is John Ainsworth, and the executive producers are Nicholas Briggs and Jason Haigh-Ellery of Big Finish Productions and Michael Stevens of AudioGO.

"It seemed fitting that we should join forces to celebrate the momentous occasion of *Doctor Who*'s half-century," Michael tells **DWM**. "BBC Worldwide, Big Finish and AudioGO have been publishing the Doctor's audio adventures regularly since 1999, letting people enjoy TARDIS landings on rough seas, up windswept hillsides, in spooky tunnels and in cars, caravans, trains, buses and planes all over the world! In 2013 our listeners will be able to join the Doctor for an adventure with every one of his incarnations."

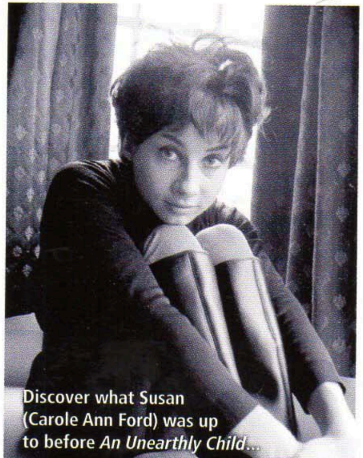
"Producing these stories for the AudioGO production slate is an exciting voyage for us, with John Ainsworth bringing together a great team," adds Nicholas Briggs.

"I'm very pleased to be producing this series of *Doctor Who* audio adventures," enthuses John Ainsworth. "The 50th anniversary is a momentous occasion and I'm delighted that we are able to celebrate it with this special series featuring all eleven Doctors."

The first story in the series, due for release in January, is *Hunters From Earth* by Nigel Robinson. Set in Shoreditch, London in 1963, it features the First Doctor and his granddaughter Susan prior to their departure from Earth at the beginning of the first-ever TV episode, *An Unearthly Child*. It is performed by Carole Ann Ford (who played Susan in the TV series) and Tam Williams.

February's release is entitled *Shadow of Death* by Simon Guerrier and features the Second Doctor with his companions Jamie and Zoe. Frazer Hines, who played Jamie, is the main reader and is joined by Evie Dawnay. Sound design and music for both titles is provided by Simon Hunt.

More familiar *Doctor Who* names will appear on the later releases.



Discover what Susan (Carole Ann Ford) was up to before *An Unearthly Child*...

The Return of Gallifrey

Juliet Landau stars in *Gallifrey VI*.

Lalla Ward, Louise Jameson and Seán Carlsen are set to return as Romana, Leela and Narvin in an all-new series of *Gallifrey* audio adventures from Big Finish Productions, with a further final set scheduled for October 2013.

This new series also features a very special guest star in the form of Juliet Landau – best known to television audiences as Drusilla in *Buffy the Vampire Slayer* and *Angel* – playing the enigmatic Trey across the last two episodes.

"It was a delight having Juliet with us in studio," says director and co-producer Gary Russell. "It was a lovely, fresh dynamic, creating a new foil for the established team"

Both *Gallifrey V* and *VI* are available to pre-order now from *www.bigfinish.com*, and the final box set will also include a special hour-long retrospective documentary, looking back at the series.

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts – and reveals the facts behind the stats...

Doctor Who returns with 8 million fans

Asylum of the Daleks: a ratings smash! (See chart, right)

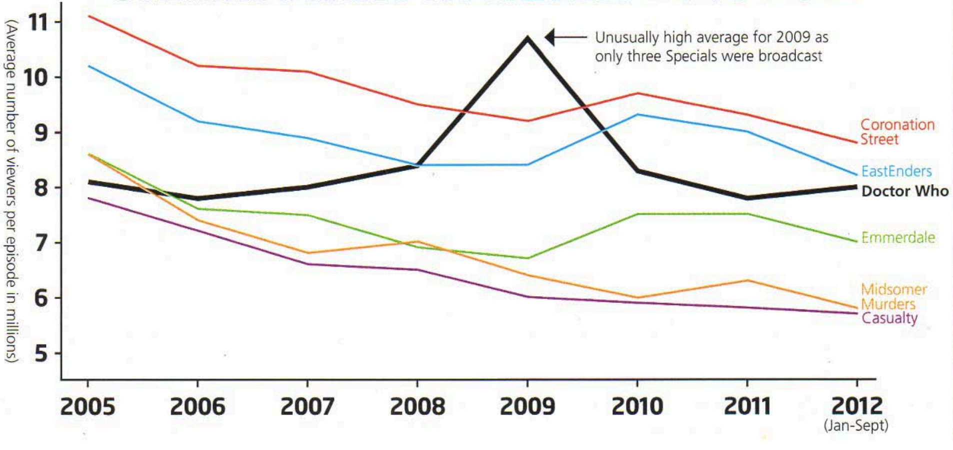
Welcome to a new series of *Public Image*! It's been quite a while since we last dipped into the world of television ratings, so it's worth taking time to recap what's been happening in the TV world before looking at how *Doctor Who* has performed with its latest episodes.

Over the past few months, some astonishing individual figures have been achieved. Although it's problematic to compare today's figures with ratings from decades ago (the various methods of television catch-up introduced in recent years, such as iPlayer, make it tricky to make meaningful comparisons), this summer's London 2012 Olympics achieved two of the biggest single-channel UK television audiences of all time. Both the Opening and Closing Ceremonies (Friday 27 July and Sunday 12 August, respectively) averaged more than 24.5 million viewers – leaving only Princess Anne's 1973 wedding to Mark Phillips as an even greater-watched single-channel event (estimated at 27.6 million). Meanwhile, the most-watched event of the 2012 Olympics – the men's 100 metres final – attracted more than 17.3 million viewers on Sunday 5 August. Elsewhere, the Euro 2012 match between England and Italy (which saw the English dumped out of the competition on penalties), was seen by more than 20.3 million viewers on BBC One on Sunday 24 June, while the Queen's Diamond Jubilee Concert averaged a massive 15.3 million on Monday 4 June.

Impressive stuff, you'll agree, but I only point out these numbers to give you an idea of the exceptional audience ratings that British TV is occasionally capable of – before we look at the more bread-and-butter numbers recorded by the majority of TV shows. The highest rating for a 'normal' programme so far in 2012 is 12.6m, achieved by May's *Britain's Got Talent* final.

Over the past seven years or so, *Doctor Who* has given the most-watched programmes on British television quite a run for their money. In 2005, when *Doctor Who* first returned, the most popular British TV show was *Coronation Street* (with an average of 11.1 million viewers per episode across the year), followed by *EastEnders* (with an average of 10.2 million). Meanwhile, Christopher Eccleston's Doctor made a big splash in the ratings with an average of 7.9 million viewers, comparable to the yearly average of BBC One's medical drama *Casualty* (7.8 million).

DRAMA SERIES AVERAGES 2005-2012



TOP 40 PROGRAMMES
Week 35: 27 August - 2 September 2012

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sat)	**9.36m**
2	**Coronation Street** (ITV1, Mon)	**9.16m**
3	**New Tricks** (BBC One, Mon)	**8.52m**
4	**Coronation Street** (ITV1, Mon)	**8.39m**
5	**EastEnders** (BBC One, Mon)	**8.37m**
6	**Doctor Who** (BBC One, Sat)	**8.33m**
7	**EastEnders** (BBC One, Tue)	**8.00m**
8	**Paralympics 2012: Opening Ceremony** (C4, Wed)	**7.78m**
9	**Coronation Street** (ITV1, Thu)	**7.58m**
10	**EastEnders** (BBC One, Thu)	**7.16m**
11	**EastEnders** (BBC One, Fri)	**6.75m**
12	**Inspector George Gently** (BBC One, Sun)	**6.74m**
13	**Emmerdale** (ITV1, Mon)	**6.71m**
14	**Coronation Street** (ITV1, Sun)	**6.63m**
15	**Emmerdale** (ITV1, Tue)	**6.53m**
16	**Emmerdale** (ITV1, Thu)	**6.49m**
17	**Emmerdale** (ITV1, Wed)	**6.42m**
18	**Emmerdale** (ITV1, Fri)	**6.31m**
19	**BBC News** (BBC One, Mon)	**6.24m**
20	**Emmerdale** (ITV1, Thu)	**6.17m**
21	**Accused** (BBC One, Tue)	**5.18m**
22	**Mrs Brown's Boys** (BBC One, Fri)	**5.14m**
23	**Casualty** (BBC One, Sat)	**5.11m**
24	**BBC News** (BBC One, Sun)	**5.06m**
25	**Countryfile** (BBC One, Sun)	**4.96m**
26	**Edinburgh Military Tattoo** (BBC One, Mon)	**4.90m**
27	**The Great British Bake Off** (BBC Two/BBC HD, Tue)	**4.86m**
28	**Good Cop** (BBC One, Thu)	**4.82m**
29	**Holby City** (BBC One, Tue)	**4.66m**
30	**Who Do You Think You Are?** (BBC One, Wed)	**4.58m**
31	**Ten O'Clock News** (BBC One, Fri)	**4.48m**
32	**Cash Britain** (BBC One, Fri)	**4.25m**
33	**Miranda** (BBC One, Fri)	**4.25m**
34	**Six O'Clock News** (BBC One, Wed)	**4.25m**
35	**Ten O'Clock News** (BBC One, Thu)	**4.20m**
36	**Ten O'Clock News** (BBC One, Tue)	**4.14m**
37	**BBC News** (BBC One, Sat)	**4.10m**
38	**Waterloo Road** (BBC One, Thu)	**4.05m**
39	**Six O'Clock News** (BBC One, Fri)	**3.98m**
40	**Match of the Day** (BBC One, Sat)	**3.95m**

In the years that have followed, the TV landscape has changed quite a bit. Despite occasional exceptions, such as the big sporting events mentioned earlier, few shows have managed to scale the heights of 11 million viewers in 2012, at least on a regular basis. *Coronation Street* has so far averaged 8.8 million viewers per episode this year, while *EastEnders* evens-out at 8.2 million. *Casualty*, meanwhile, has averaged 5.7 million viewers per episode in 2012. For the most part, these declines are typical for most programmes – particularly dramas – over the past decade. *Doctor Who* is one of the very few exceptions (as is BBC One drama *New Tricks*, which has aired ever since 2004).

The graph to the left highlights some of the other hit drama shows that were on air in 2005, and are still airing new episodes in 2012. They include the three big soaps, of course, as well as *Doctor Who*. All of these series are still rating very well, but you can see that *Doctor Who* has stayed at a more consistent level (around the eight million mark) than some of its contempories, which have gradually been on the slide.

Three consecutive Top Ten hits!

The first episode of *Doctor Who's* new series, *Asylum of the Daleks*, averaged **8.33 million** viewers on Saturday 1 September. This made it the sixth most-watched programme of the week (see chart, above), and the second most-watched programme of the

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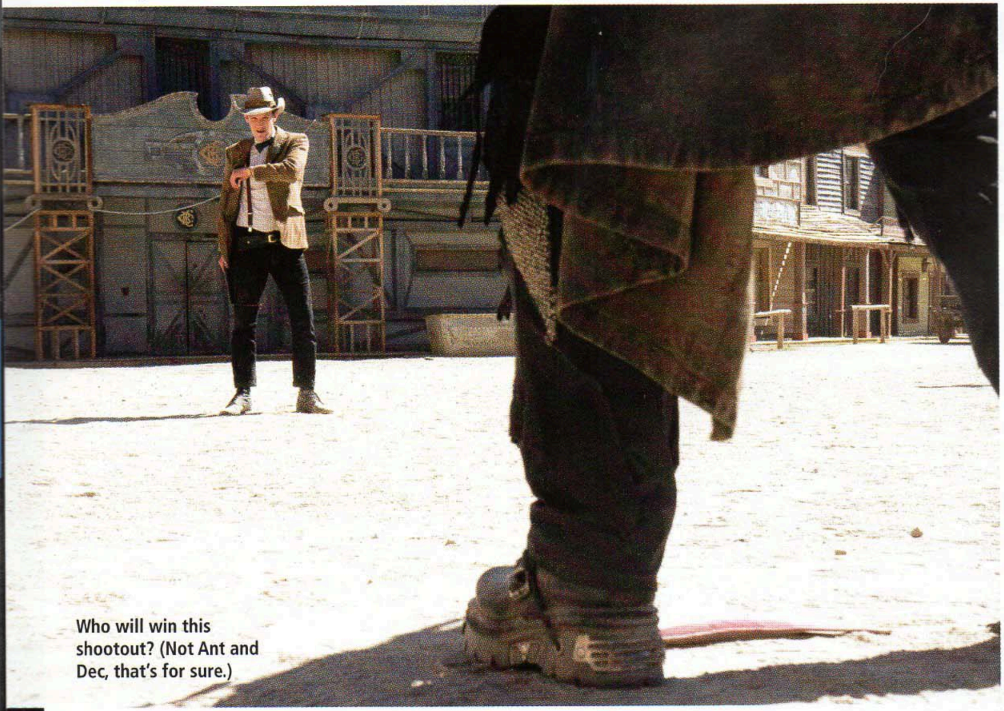


Who will win this shootout? (Not Ant and Dec, that's for sure.)

> **'This is the first time in *Doctor Who*'s 49-year history that a series has opened with three ratings *all* hitting the weekly TV Top Ten.'**

night, behind ITV1's *The X Factor*, which had 9.36 million viewers. *Asylum*'s figure compares favourably with the 8.1 million that watched *Let's Kill Hitler*, which opened last autumn's run, although it's down a little on the 8.86 million achieved by the first 2011 episode, *The Impossible Astronaut*. (It's also worth noting that this time last year *The X Factor* was regularly attracting 12 million viewers per episode – see the *Public Image* columns in **DWM**s 439-441 for the relevant TV charts), another indication of how *Doctor Who*'s audience is holding steadier than some.

As ever, it's great to see *Doctor Who* doing so well in the context of the rest of the TV world – in BBC terms, only *one* of the week's four *EastEnders* episodes was able to do better than *Asylum of the Daleks*, while the week's top BBC show was the aforementioned *New Tricks*, which opened its ninth series with 8.52 million viewers watching an episode written and directed by Julian Simpson (director of last year's *Doctor Who* story *The Rebel Flesh*/*The Almost People*).

The following week saw a noticeable drop in viewing figures for all shows – *Doctor Who* included. *Dinosaurs on a Spaceship* was seen by an average of **7.57 million** viewers, still enough to see it inside the Top Ten programmes of the week, in ninth place (see the top chart on the right). For the most part, the week's TV shows lined up in a similar order – but it's notable that no programmes managed to break the nine million barrier during the week, not even *The X Factor*, which – despite topping the chart – fell to its lowest audience in five years. (It's also worth remembering that *Doctor Who*'s twenty-first-century lowpoint was a still-impressive 6.08 million for 2006's *The Satan Pit*, an unenviable record that more recent Matt Smith episodes haven't come close to 'beating'.)

The third episode of the new series, *A Town Called Mercy*, achieved the highest rating for *Doctor Who* so far this year, with an average of **8.42 million** viewers. It's fair to say that *Doctor Who* may have been helped by the broadcast of the *Strictly Come Dancing* launch show directly before it. The dancing contest itself attracted 8.96 million (see the lower chart on the right), only a small distance ahead of the Doctor. It's useful to look at the BBC's scheduling here – as the combination of two successful series in the Saturday line-up clearly pays dividends. With more viewers already watching BBC One before *Doctor Who* even starts, there's a larger potential audience that can be retained. *Doctor Who*'s 'lead-in' show has usually been the Richard Hammond-presented *Total Wipeout*, which rarely troubles the weekly TV Top 50, with fewer than four million viewers. Coincidentally, that's a similar number to ITV1's *Red Or Black* – the Ant and Dec-fronted show which has been airing directly opposite *Doctor Who* on Saturday nights during this five-episode autumn run. While Ant and Dec have had their huge TV hits in the past, it's fair to say that *Red Or Black* is not one of their greater successes, and it has been comprehensively beaten by *Doctor Who* every time the two shows have clashed this year.

The ratings success of *A Town Called Mercy* is also particularly notable given that *Strictly Come Dancing* was the only BBC show to gain a higher figure than *Doctor Who* all week. All four episodes of *EastEnders*, as well as that week's episode of *New Tricks*, dropped below *Doctor Who* in the chart – which is quite unusual, and no small achievement for the Doctor. On ITV1 it was a different story, however, with the return of the hugely popular *Downton Abbey* going straight to the top of the TV chart, helping to boost the Sunday night edition of *The X Factor* along the way.

Stat fans (and let's face it, is anyone else actually reading this?) may also be excited to learn that this is the first time in *Doctor Who*'s 49-year history that a series has opened with three ratings that have *all* hit the weekly Top Ten TV chart. WIth all those *EastEnders*, *Coronation Street* and *X Factor* episodes fighting over the top positions, that's no mean achievement either.

As this issue went to press, the final figure for the fourth episode, *The Power of Three*, was confirmed as **7.67 million**. However, other ratings for that week were still to be revealed, so we'll print that chart next time. Early indications also suggest that *The Angels Take Manhattan*'s rating would see an increase on *The Power of Three*'s figure, capping off another highly successful run of the series. DWM

TOP 40 PROGRAMMES
Week 36: 3-9 September 2012

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sat)	8.98m
2	**Coronation Street** (ITV1, Mon)	8.89m
3	**Coronation Street** (ITV1, Mon)	8.73m
4	**The X Factor** (ITV1, Sun)	8.55m
5	**New Tricks** (BBC One, Mon)	8.08m
6	**Coronation Street** (ITV1, Wed)	8.02m
7	**EastEnders** (BBC One, Tue)	7.95m
8	**EastEnders** (BBC One, Mon)	7.80m
9	**Doctor Who** (BBC One, Sat)	7.57m
10	**EastEnders** (BBC One, Thu)	7.49m
11	**Coronation Street** (ITV1, Sun)	7.26m
12	**EastEnders** (BBC One, Fri)	6.67m
13	**Emmerdale** (ITV1, Tue)	6.42m
14	**Emmerdale** (ITV1, Mon)	6.33m
15	**Emmerdale** (ITV1, Thu)	6.27m
16	**Emmerdale** (ITV1, Wed)	6.16m
17	**Paralympics 2012: Closing Ceremony** (C4, Sun)	6.03m
18	**Emmerdale** (ITV1, Thu)	5.90m
19	**Emmerdale** (ITV1, Fri)	5.87m
20	**A Mother's Son** (ITV1, Mon)	5.79m
21	**Inspector George Gently** (BBC One, Sun)	5.64m
22	**Mrs Brown's Boys** (BBC One, Fri)	5.46m
24	**A Mother's Son** (ITV1, Tue)	5.27m
23	**The Bletchley Circle** (ITV1, Thu)	5.26m
25	**Ten O'Clock News** (BBC One, Mon)	5.12m
26	**The Great British Bake Off** (BBC Two/BBC HD, Tue)	5.07m
27	**Countryfile** (BBC One, Sun)	4.96m
28	**Who Do You Think You Are?** (BBC One, Wed)	4.86m
29	**Mrs Biggs** (ITV1, Wed)	4.70m
30	**Holby City** (BBC One, Tue)	4.51m
31	**Ten O'Clock News** (BBC One, Fri)	4.47m
32	**Waterloo Road** (BBC One, Thu)	4.47m
33	**Accused** (BBC One, Tue)	4.27m
34	**Good Cop** (BBC One, Thu)	4.17m
35	**Ten O'Clock News** (BBC One, Wed)	4.08m
36	**Miranda** (BBC One, Fri)	4.00m
37	**Ten O'Clock News** (BBC One, Thu)	4.00m
38	**ITV News** (ITV1, Sun)	3.99m
39	**World Cup Qualifier: Moldova v Eng** (ITV1, Fri)	3.91m
40	**Six O'Clock News** (BBC One, Thu)	3.79m

TOP 30 PROGRAMMES
Week 37: 10-16 September 2012

Pos	TV Series (Channel, day)	Rating
1	**Downton Abbey** (ITV1, Sun)	10.88m
2	**The X Factor** (ITV1, Sun)	10.17m
3	**The X Factor** (ITV1, Sat)	9.73m
4	**Coronation Street** (ITV1, Mon)	9.35m
5	**Coronation Street** (ITV1, Mon)	9.19m
6	**Strictly Come Dancing** (BBC One, Sat)	8.96m
7	**Doctor Who** (BBC One, Sat)	8.42m
8	**Coronation Street** (ITV1, Wed)	8.36m
9	**EastEnders** (BBC One, Mon)	8.35m
10	**New Tricks** (BBC One, Mon)	8.31m
11	**Coronation Street** (ITV1, Fri)	8.29m
12	**EastEnders** (BBC One, Tue)	8.06m
13	**EastEnders** (BBC One, Thu)	8.03m
14	**Coronation Street** (ITV1, Fri)	7.82m
15	**EastEnders** (BBC One, Fri)	7.62m
16	**Emmerdale** (ITV1, Mon)	7.13m
17	**Emmerdale** (ITV1, Wed)	6.84m
18	**Emmerdale** (ITV1, Tue)	6.83m
19	**Emmerdale** (ITV1, Thu)	6.63m
20	**Emmerdale** (ITV1, Fri)	6.59m
21	**Emmerdale** (ITV1, Thu)	6.18m
22	**Countryfile** (BBC One, Sun)	5.98m
23	**World Cup Qualifier: Eng v Ukraine** (ITV1, Tue)	5.66m
24	**Casualty** (BBC One, Sat)	5.49m
25	**The Bletchley Circle** (ITV1, Thu)	5.28m
26	**Mrs Brown's Boys** (BBC One, Fri)	5.24m
27	**Inspector George Gently** (BBC One, Sun)	5.21m
28	**Watchdog** (BBC One, Wed)	4.99m
29	**The Great British Bake Off** (BBC Two/BBC HD, Tue)	4.93m
30	**Mrs Biggs** (ITV1, Wed)	4.88m

All figures © BARB. *www.barb.co.uk* Ratings are consolidated and include recordings, but do *not* include repeats (*eg* ITV2, BBC Three and +1 channels). Thanks to Rishi Patel.

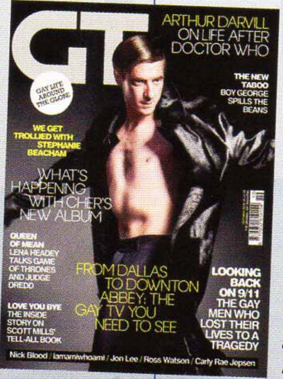
BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Kara Gillan

■ Katee Sackhoff, best known as *Battlestar Galactica*'s Starbuck, Kara Thrace, plays **Karen Gillan**'s mother in flashback in forthcoming horror picture *Oculus*. On 27 September Karen was a guest on *Conan* (TBS), having done a G4TV *Attack of the Show* spot on 25 September. Karen also promoted *Asylum of the Daleks* on *The One Show* on 31 August, also featuring **Nicholas Briggs** (currently Sherlock Holmes in *A Study in Fear* tour until the end of October) performing Dalek voices in Slough. *The Daily Record* reports Karen paid for the recording of an album by her pub circuit singer father Raymond as thanks for supporting her career, including a possible father/daughter duet. *Marie Claire*'s *GREAT* best of Britain photo shoot featured Karen with a policeman outside 10 Downing Street.

Boyzone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GAY LIFE AROUND THE GLOBE
ARTHUR DARVILL ON LIFE AFTER DOCTOR WHO
THE NEW TABOO
BOY GEORGE SPILLS THE BEANS
WE GET TROLLIED WITH STEPHANIE BEACHAM
WHAT'S HAPPENING WITH CHER'S NEW ALBUM
QUEEN OF MEAN
LENA HEADEY TALKS GAME OF THRONES AND JUDGE DREDD
LOVE YOU BYE
THE INSIDE STORY ON SCOTT MILLS' TELL-ALL BOOK
FROM DALLAS TO DOWNTON ABBEY: THE GAY TV YOU NEED TO SEE
LOOKING BACK ON 9/11
THE GAY MEN WHO LOST THEIR LIVES TO A TRAGEDY
Nick Blood / iamamiwhoami / Jon Lee / Ross Watson / Carly Rae Jepsen

■ October's *Gay Times* cover star **Arthur Darvill**, who plays barber Bradley Burroughs in Episode 5 of BBC One's *The Paradise* on 23 October, promoted *Our Boys* at the Duchess Theatre on *Breakfast* on 24 September. From 24 October his 2011 *Doctor Faustus* Mephistopheles performance becomes available for cinema screening in the UK, USA and down under. On 24 September *Our Boys* co-star Laurence Fox confirmed on *Lorraine* that he and **Billie Piper** will relocate their family to Los Angeles for work purposes, once Billie's Cottesloe Theatre run in *The Effect* completes (she appears *In Conversation* there on 7 January).

Room Let

■ BBC Four finally broadcast *Room at the Top* with **Jenna-Louise Coleman** as Susan Brown on 26-27 September. **Matt Smith** was an *Alan Carr: Chatty Man* guest on 21 September and featured on the first *Radio 1 Breakfast Show with Nick Grimshaw* on 24 September.

More Tom

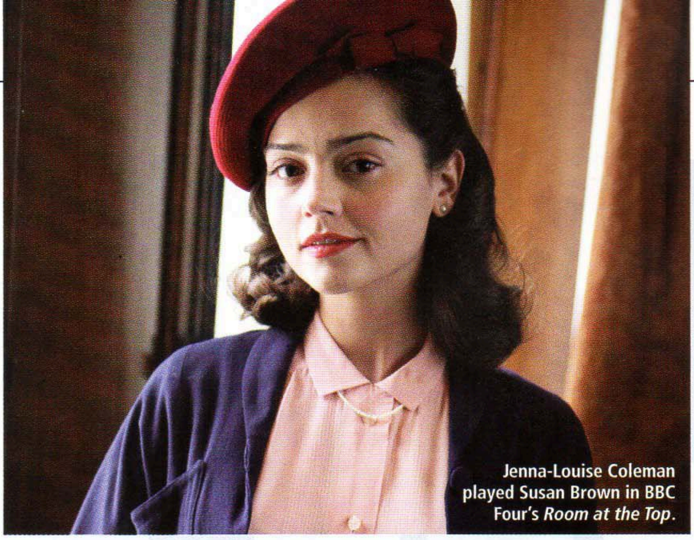
■ On 14 September **David Tennant** officially joined the RSC board for three years. 26 more episodes of *Tree Fu Tom* featuring David and **Sophie Aldred** have been commissioned for 2013, while DVD *Tree Fu Tom – Tree Fu Go* arrives on 22 October. David hosts Channel 4's *Comedy World Cup* until 27 October. *The Spies of Warsaw* DVD has moved to 26 November although BBC Four's broadcast remains unscheduled, but *Nativity 2: Danger in the Manger* premières on 14 November with general release on 23 November. **Tom Baker** took part in *Tales of Mystery & Terror* on 12 October at The Stable Theatre, Hastings, reading a self-penned story followed by a Q&A session.

Noble Notification

■ On 20 September **Catherine Tate** returned as Nellie Bertram for NBC's *The Office*'s final season. **Jacqueline King** played Sophie in *Life for Beginners* at Battersea's Theatre503 in August/September.

Torchwood Intelligence

■ **John Barrowman** is on the panel of VPE's *Make My Musical*, seeking out a cast for a New York theatre review. During September he promoted *Torchwood: Exodus Code* written with sister Carole. **Eve Myles**, BAFTA Cymru-nominated as Sarah in *Baker Boys*, has won the title role of a Bristol nurse in BBC One 2013 six-part drama *Frankie*, opposite **Dean Lennox Kelly** and **Derek Riddell**. **Gareth David-Lloyd** plays a radiologist in four episodes of *Holby City* due soon. **Brian Kelly** directs ITV1's *Monroe* (Episodes 4, 5 and 6) featuring **Sarah Parish** and **Tracy-Ann Oberman**, concluding on 5 November.


Jenna-Louise Coleman played Susan Brown in BBC Four's *Room at the Top*.

Wizard's Inspiration

■ The Church in Wales is citing **Russell T Davies** as inspiration in attempting to increase Sunday attendances. Canon Mike Starkey was minuted saying, "he renewed a tired classic in *Doctor Who* to make it fresh for new generations, proving it is possible to both satisfy the guardians of tradition and engage with a new constituency."

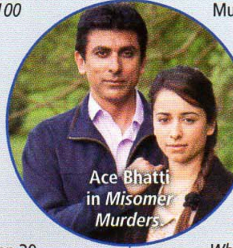
Moffat Influence

■ *Sherlock* took Best Drama Series at the *TV Choice Awards* on 10 September, while 2012's *MediaGuardian 100* published on 20 September listed **Steven Moffat** at 87 (up from his 2011 position of 92), now considered more powerful and influential than James Murdoch (100). **Christopher Eccleston**, whose 1996 *Hillsborough* performance as Trevor Hicks received a timely ITV1 repeat on 30 September, is among 81 pending claims of phone hacking lodged against Newsgroup Newspapers. October's *London Film Festival* hosts gala screenings of *Song for Marion*, in which Eccleston plays James. (**Douglas Adams** features in screenings of cod animation *A Liar's Biography* about *Monty Python*'s Graham Chapman.) At the Chicago *Hugo Awards*, Best Fancast was won by SF Squeecast, whose membership includes **Paul Cornell**.

Where Am I?

■ In *The Village*, a six-part 2013 BBC One drama shooting in the Peak District, charting the life and times of a single village across the twentieth century, **John Simm** plays John Middleton.

Quickies


Ace Bhatti in *Misomer Murders*.

■ **Diana Rigg** was the subject of Sky Arts 1's *British Legends of the Stage and Screen* (25 September). **Reggie Yates** presented BBC Three's *Tourettes: Let Me Entertain You* (10 September). **Ace Bhatti** played Harry Dutta in *Midsomer Murders* (25 September). **Louise Jameson** attends the Imperial War Museum for the launch and signing of Andy Priestner's *Remembering Tenko* (22 October). **Bonnie Langford** appeared on *Breakfast* (19 September) promoting her role as Roz in *9 to 5: The Musical*. **James Strong** directed BBC Four's *Best Possible Taste: The Kenny Everett Story* (3 October). *Doctor Who* audiobook author and **DWM** contributor **Jason Arnopp** has released a horror novella, *Beast in the Basement* (*HorrorNovella.com*). DWM

BehindtheSofa

CELEBRITY MEMORIES OF DOCTOR WHO

A collection of over 100 memories of Doctor Who from famous names, including: Hugh Bonneville, Jonathan Ross, Charlie Brooker, Chris Tarrant, Michael Grade, Wincey Willis, Stephen Merchant, Louise Mensch and many more. 100% of the profits from the sale of this book will go to Alzheimer's Research UK. Edited by Steve Berry (author, TV Cream Toys, The Great British Tuck Shop). Illustrated by Ben Morris.

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Wizards vs Aliens

DWM takes another sideways step – to preview the launch of a new fantasy series coming to CBBC…

Preview by MARK WRIGHT

Doctor Who's Annette Badland returns…

"Let's face it, if the doors of the Great Hall of Hogwarts opened to reveal a Dalek army, our heads would explode with joy!"

It's the kind of enthusiastic statement we've come to expect – and love – from Russell T Davies over the years. As the architect of *Doctor Who*'s 2005 return to television, and as the creator and executive producer of *Doctor Who* spin-offs *Torchwood* and *The Sarah Jane Adventures*, Russell has shared his thoughts and hopes for the adventures of the Doctor and his friends across many pages of **DWM**. Now there's a new show to talk about, a non-*Doctor Who* show, the children's drama *Wizards vs Aliens* – to which the aforementioned *Who*/ Potter mash-up is a neat summing up of the show's heady clash of science-fiction and magic.

"I'm excited!" says Russell, co-creator and executive producer of *Wizards vs Aliens*, which launches on the CBBC channel at the end of October. "I can't wait for people to see it. Mind you, we're smaller than *Doctor Who* – launching that every year used to feel like hosting a party for the whole of Great Britain. But I hope we can make some noise for CBBC; it's a lovely channel that deserves to be noticed."

Before getting into detail about *WvA*, as it's become known, we must discuss the sad chain of events that led to the creation of the new show. "Not that we want to launch a show in tragedy, but those are its roots," admits Russell, referring to the tragic passing away of former *Doctor Who* companion actress Elisabeth Sladen in April 2011. Elisabeth had played Sarah Jane Smith opposite Jon Pertwee and Tom Baker between 1973 and 1976, then returned to *Doctor Who* in 2006 to guest star with David Tennant's Tenth Doctor in *School Reunion*. This led to CBBC's *The Sarah Jane Adventures*, which débuted on New Year's Day 2007 and became the most popular drama ever to grace the channel until it was prematurely curtailed by Elisabeth's diagnosis with cancer. "We planned *WvA* to replace *Sarah Jane* temporarily, while we thought Lis would only be out of action for six months. Though, we immediately liked the idea so much that we planned to run both series together, forever! But here we are, from the strangest of beginnings, with something that looks and feels new and fresh."

Was there a spark of, well, magic, that led to the creation of *Wizards vs Aliens*? "I know the exact moment," recalls Russell. "Phil [Ford, co-creator] and I were siting in a restaurant in LA – he was over there for the Gallifrey convention – and we were both rueing the fact that a supernatural series automatically rules out sci-fi, and vice versa. We wondered, why doesn't anyone ever put them together? Phil said it first, he simply said, 'Wizards versus aliens!' And here we are."

"The main thing that strikes me is how amazingly quickly we've arrived at this point," says Phil Ford, (who served as lead writer on *The Sarah Jane Adventures*), "and what it has become. The moment we came up with that *Wizards vs Aliens* idea was really just like magic – we instantly knew that we'd got the show there and then. It was a lightning in a bottle moment."

The title of the show has something of a does-what-it-says-on-the-tin feel when **DWM** coaxes Phil into pitching the series to us. "It's Wizards versus Aliens. Simple as that. Tom Clarke is a regular fun-loving 16-year-old kid at school who loves playing footie – but isn't averse to occasionally casting a secret spell to help score a goal. Tom, like his grandmother and like his late mother, is a wizard. It's a big secret. Only that secret gets revealed to another kid at school – Benny, who's a big science freak and not exactly Tom's best friend – when the Nekross turn up. They feed on magic and have consumed it wherever they found it across the Universe – now Earth is the only place with magic left. Circumstances throw Tom and Benny together in a secret battle against the aliens to save Earth's precious magic."

Wizards? Aliens? We're sold!

One of the strengths of *The Sarah Jane Adventures* was in showcasing new, young acting talent, and *WvA* continues that, with newcomers Scott Haran (Tom) and Percelle Ascott (Benny) heading the cast. "Oh they're proper actors, those two," shares Russell, "they work so hard and with so much imagination. And a great sense of fun – and that's hard for young actors, they're all very good at scowling and looking moody, but smiling's a rare quality. So Scott and Percy are great finds. Every day, as I watch the rushes, I'm so glad we found them!"

Rounding out the regular cast is an ensemble of experienced and familiar names, actors who had all worked for Russell during his time on *Doctor Who* – Nina Sosanya (*Fear Her*), Don Gilet (*The Runaway Bride*) and Annette Badland (*Aliens of London*/ *World War Three* and *Boom Town*). "The worlds of *Doctor Who*, *Torchwood* and *Sarah Jane* were essentially the same so I couldn't often cast actors I'd used before. It was like I was banned from using Annette! So as soon as a new show came along, I practically went running to her agent."

One piece of guest casting bridges the gap between *The Sarah Jane Adventures* and *WvA*, evoking the memory of Elisabeth Sladen in poignant fashion, as Elisabeth's husband Brian makes an appearance. "It was our casting director, Andy Brierley's, idea, and it just felt so fitting and right," affirms Russell. "Mind you, I think this is the first time Brian's played a ten-year-old boy in a very long while…"

There are familiar names behind the cameras of

> **"It's a different show in a different universe, but I'm sure that *Doctor Who* fans will feel very happy in this new world."**
>
> **RUSSELL T DAVIES EXECUTIVE PRODUCER**

Tom Clarke (Scott Haran) and best friend Benny Sherwood (Percelle Ascott) battle the alien Nekross in *Wizards vs Aliens*.

Wizards vs Aliens, as well as in front, with much of the same crew contributing to the show. Every writer for the first season had previously contributed to *The Sarah Jane Adventures*. "We wanted to feel that the show was in safe hands," explains Phil, "so we turned to Gareth Roberts and Joseph Lidster. Joe's brilliant script introduces us to another wizard, and the dark temptations of magic that really test Tom and Benny's friendship; Gareth's story is just breathtaking, and some of his best writing ever – *Wizards vs Aliens* might be a kids' show, but it isn't scared of asking big questions. And we enlisted Clayton Hickman, who had worked so well with Gareth on the sadly unfilmed *Meet Mister Smith* for *Sarah Jane*. And Clay did a fabulous job, especially as it turns the concept of the show on its head when our wizards are forced to work with the Nekross."

And what of Phil's own scripts for *Wizards vs Aliens*? "I've written the two opening stories and the series finale. So that's the big scene-setter when the Nekross arrive and start feeding on wizards – and those episodes look breathtaking. The second story is a very self-contained, but full-on totally bonkers actioner, but it's also very much about Tom and Benny's fledgling friendship, building the bonds that will hold them together for the rest of the series."

With the scene set for the epic battle between Tom and Benny and the alien Nekross, and a second season already being prepared, the odds of *Wizards vs Aliens* scoring a hit for CBBC seem stacked in the show's favour. "I want to see it run for 10 years," laughs Russell. "If not more! Christmas Specials, movies, cartoons… we'll have them all, thank you!"

Wizards vs Aliens has no connection to the wider world of *Doctor Who*, beyond production personnel, so **DWM** tasks Russell with persuading our discerning readership to sit down and watch the show. "It's a different show in a different universe… but some things are just classics. Monsters, in the dark, scaring you with vile plans and clever schemes. And heroes, battling with a smile and a love of home and humanity. Can't be beaten! I'm absolutely sure that *Doctor Who* fans will feel very happy in this new world."

Finally, going right back to the much-missed icon who was at the centre of *The Sarah Jane Adventures*, what do Russell and Phil think that Elisabeth Sladen would have made of *Wizards vs Aliens*?

"I hope Lis would be proud," says Phil. "She believed in the importance of good children's television – that's why she was so dedicated to Sarah Jane. I think she'd like what we've done with *WvA*."

Russell agrees without reservation: "I'm so happy that Lis, and Sarah Jane, and *The Sarah Jane Adventures*, have this legacy. We forged a great team around Lis, for Lis, because of Lis, and I swear, when we're together, not ten minutes pass without her name being mentioned. And not always in sadness. Now, we smile and laugh and think of the good times, which is just how she'd want it." DWM

***Wizards vs Aliens* débuts on the CBBC Channel on 29 October.**

Discover the untold adventures of Sarah Jane Smith...

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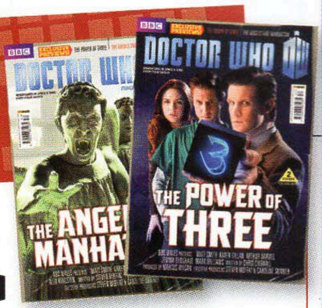


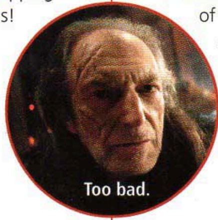
Dinosaurs in space, a cyborg assassin, a multitude of cubes, and a sad farewell – it's your letters!

Since last issue, there have been four fantastic new episodes of *Doctor Who* and we're dedicating these pages to your thoughts on each and every one of them, beginning with...

DINOSAURS ON A SPACESHIP

What Jurassic larks! A Silurian space ark transporting marauding dinosaurs, two fabulously fey robots, sinisterly scarred Soloman and a bemused and befuddled Brian Williams gazing serenely at the Earth while supping tea! Absolutely bonkersaurus! Thoroughly enjoyable – thank you, Chris Chibnall!

PAUL REYNARD WALKDEN



Too bad.

I'm still buzzing from *Dinosaurs on a Spaceship*. What a delight! Jokes aplenty, and a fresh and exhilarating new gang. I was laughing my head off one moment, crying the next. I don't think I've been so utterly charmed by an episode for a long time.

JENNY LIPPMANN EMAIL

I absolutely wept for joy over *Dinosaurs on a Spaceship*, the script was awesome. I loved the dinosaurs and Rory's dad was hilarious.

LOUISE THACKER EMAIL

How could they kill that poor triceratops? I had tears in my eyes, especially when the Doctor was comforting it. Solomon got everything that was coming to him!

KATE GRIFFITHS EMAIL

I don't know what's more impressive: that the Doctor played both the triangle in Bizet's Carmen *and* was half of Schubert's *Fantasia in F Minor* for four hands, or that Oswin and Solomon apparently had recordings of original performances from a time before the appropriate technology existed.

NEIL STEWART NICHOLS GLASGOW

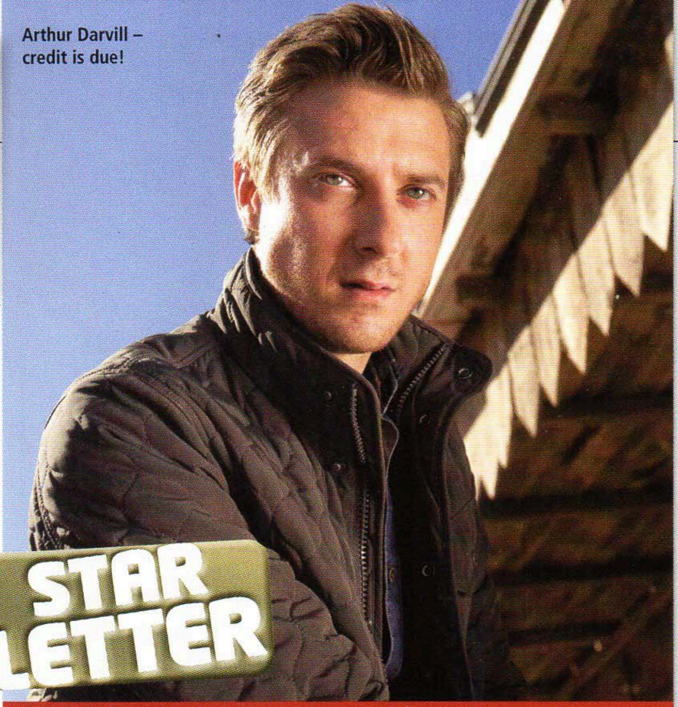
At the end of *Dinosaurs on a Spaceship*, we see John Riddell back on the African plains with Queen Nefertiti but, without the Doctor and the TARDIS around to act as a 'translator'. Would they be able to understand each other?

PAUL COCKBURN EMAIL

I felt I had to voice my dissatisfaction with *Dinosaurs on a Spaceship*. The episode itself was as entertaining as ever, but the Doctor's decision to leave Solomon to the mercy of the defence missiles at the conclusion of the episode was shocking. This display of callousness was hugely out of character for the merciful and compassionate Doctor that fans know and love.

R CAMPBELL EMAIL

The Doctor's uncompromising attitude to mercy was explored in the very next story...



Arthur Darvill – credit is due!

STAR LETTER

While watching the new series, it struck me how Arthur Darvill has, in my opinion, never been given the credit he deserves for what he has done with the character of Rory.

In *The Eleventh Hour* it seemed that Rory was a total klutz who was there purely to be the butt of the jokes and be the 'village idiot' of the show. But he became so much more.

Obviously the writing team must take huge credit for developing the character, but it takes a talented actor to interpret those words and give the performance life. Now and again, certain TV characters come along that the viewer actually ends up taking to their hearts and loving. Arthur – and indeed, Karen Gillan as Amy – have endeared themselves to millions and achieved legendary status in *Doctor Who* mythology.

I'd like to thank them both for that and hope that many of my fellow fans will fervently watch and support their future careers. God bless both of them and thanks for the wonderful memories guys!

ALAN MEGGS DUBLIN

Alan's letter wins him a copy of *The Acheron Pulse*, the latest full-cast audio drama on CD from Big Finish. It stars Colin Baker as the Sixth Doctor and is available from *www.bigfinish.com* priced £14.99.

A TOWN CALLED MERCY

Daleks. Dinosaurs. Thats what *A Town Called Mercy* had to compete with. But for the third week running I'm sitting gobsmacked, speechless, with that feeling you get when you remember just why it is you are absolutely in love with something.

CHRISTOPHER OWN EDINBURGH

Wow! *Amazing* acting from everyone! Adrian Scarborough was fantastic, Matt Smith relished the darker Doctor scenes and the Gunslinger was a truly creepy villain. Toby Whithouse as *Doctor Who*'s next head writer, anybody?

FINLAY HAMILTON-SARDESAI EMAIL

When I heard that an episode of the new series was going to be a Western story, I really hoped it wouldn't be as rubbish as 1966's *The Gunfighters*. Thankfully, it wasn't a sequel. *A Town Called Mercy* was yet another great episode for Matt Smith's Doctor.

DANIEL HUGHES EMAIL

With its stunning location work and quite breathtaking soundtrack, *A Town Called Mercy* really ticked the boxes for spectacular yet thought-provoking *Doctor Who*. Will the Doctor one day return to the Wild West in... *A Fistful of Daleks*?! You heard it here first!

JOHN GUPPY EMAIL

TEXT IN!

Message us from your mobile!

- **CHRIS D** Can we have another episode featuring the Dalek asylum please – set before it is destroyed. And this time, can we actually get to see *all* the old Daleks?!
- **BRIAN SMITH** I love the pic of Omega on page 32 of DWM 452. Looks like he's saying "Oh, I think I've left the gas on!"
- **ROWAN** Does anyone else think David Mitchell would make a great Meddling Monk?
- **BEN McC** Got my *Green Death* DVD signed – I don't know if I'll ever get over Katy Manning saying she'll give me "a kiss on the maggot"!
- **ELOUISE SHEEHAN** For our school performance rehearsal, we had to be Weeping Angels. It made my day!
- **MARK HOLDING** *The Fact of Fiction* in DWM 452 tells us that the butler in *The Seeds of Doom* was played by Seymour Green. You couldn't make it up!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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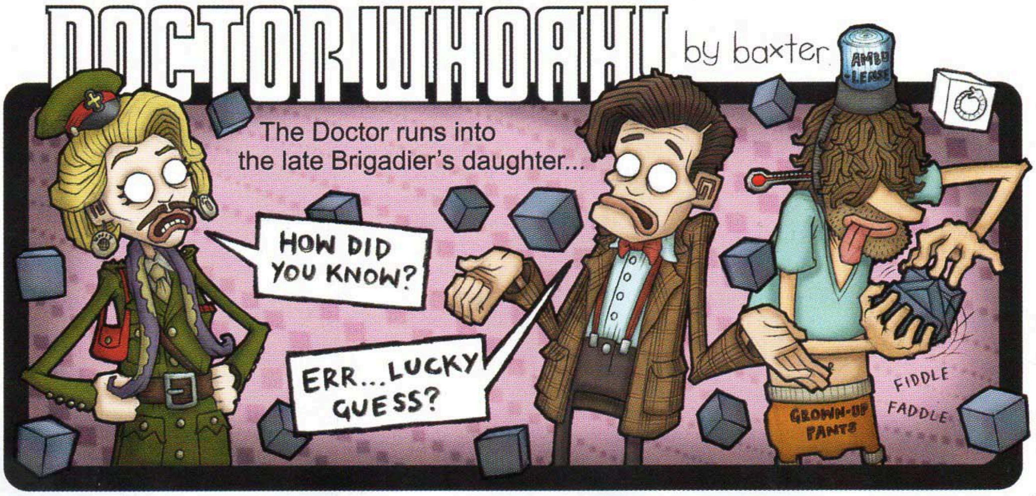


I loved it! Although I wasn't expecting much, as I dislike Westerns. But the *Doctor Who* team and Toby Whithouse have got a classic on their hands.

DAVE PRINCE EMAIL

The next episode saw a few surprises...

THE POWER OF THREE

I thought it was a really nice touch revealing that Kate Stewart was actually a Lethbridge-Stewart. What a fitting tribute to the late Nicholas Courtney. I know the Ponds have left, but is there any way we can keep Brian Pond – I mean Williams – no should it be Pond?! Mark Williams brings so much to the character, who's funny, intelligent and loyal. A future companion maybe?

DARREN WHITE EMAIL

The Power of Three is by far the best Chris Chibnall-written episode to date. It had everything; comedic moments, emotional moments, classic moments, relationship-y moments. Matt, Karen and Arthur were on top form as per usual, but the man who stood out for me was Mark Williams. He delivered his lines perfectly and shows just what a talented actor he is. Let's petition for Brian Pond to be the next companion!

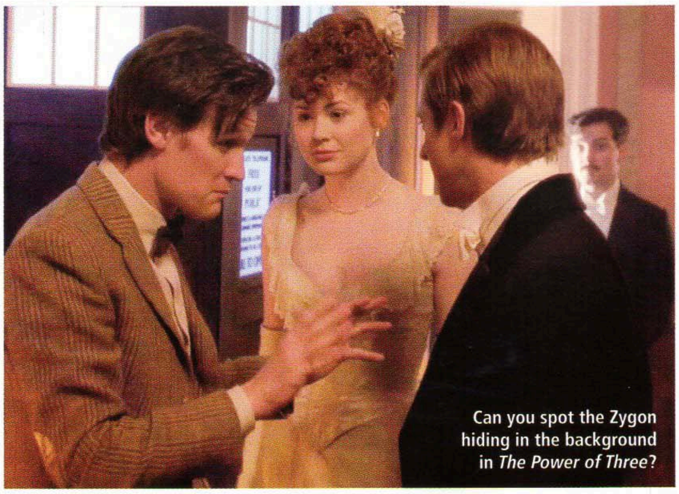
JOHN McLELLAN EMAIL

The Power of Three was amazing! The writing, the acting and the visuals were fantastic. Hats off to Douglas Mackinnon – get this man to direct more episodes! Kate Stewart is a phenomenal character. I welled up at the Brigadier reference. Matt Smith, Karen Gillan and Arthur Darvill were on top form as always. Mark Williams was hilarious! And hurrah for the Zygon and K9 references!

FINLAY HAMILTON SARDESAI EMAIL

I really liked *The Power of Three* because it showed a lot of Amy and Rory's adventures with the Doctor. One thing that I didn't really like about it, though, was that when they were on the spaceship they solved the problem really quickly.

MARTHA INNES STRATHAVEN



Can you spot the Zygon hiding in the background in *The Power of Three*?

Finally, the Zygons have returned to *Doctor Who*. But why did they have to be in disguise? And why couldn't they had been the focus of the story instead of the cubes? A wasted opportunity!

CLYDE EMMERSON EMAIL

I loved *The Power of Three*. It was *Pond Life* turned into a full episode. The reveal that Kate Stewart was the Brig's daughter was a real surprise – and a brilliant one. A perfect way to remember Nick Courtney.

PAUL HARRISON EMAIL

Great Kate!

I loved the cube concept along with the Doctor staying with the Ponds. However, like a lot of the modern *Doctor Who* episodes, the story seemed overly rushed and the conclusion far too easy... the Doctor whizzes his screwdriver and the ship explodes! What happened to the alien nurses with syringes? Doesn't the ship have some sort of defences? I just felt the story had further to go, and needed to allow the plot to develop over a few episodes. Maybe the Doctor needed a bigger challenge to defeat the enemy?

IAN FROST EMAIL

And all too soon, the season came to an end, as Amy and Rory left the Doctor forever...

THE ANGELS TAKE MANHATTAN

The Angels Take Manhattan is one of the strongest episodes for Matt Smith, and one of the best scripts Steven Moffat has written. There were elements that reminded me of 2006's *Blink* – such as the Angels menacing their victims in a confined building. It was lovely to see Alex Kingston back as River Song – let's hope we haven't seen the last of her. And, most importantly, the exit of Karen Gillan and Arthur Darvill was both shocking and moving. Both companions being killed off was the last thing I was expecting.

DANIEL HUGHES EMAIL

Just finished watching *The Angels Take Manhattan*. Two words: absolutely amazing. Steven Moffat has done it again, written a throughly captivating piece of TV. He even brought a tear to the eye of a 30-year-old man.

DARREN WHITE EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@misterphipps** Best bit of DWM 452? *Time Team* Will's *Ghostbusters* T-shirt, which I need in my life.
- **@clickclickdrone** Where was Rory's dad at Amy and Rory's wedding? He can't have been there cos he would have recognised the Doctor in *Dinosaurs*.
- **@stevewalker871** Why do they always talk about trouble writing for a swollen TARDIS team with the Fifth Doctor, but never the First Doctor?
- **@smurfjedi** Anyone else noticed the time vortex and *Doctor Who* logo have been in different colours each episode?
- **@paul_bowler** We've had Daleks in New York, now the Weeping Angels, so when are the Cybemen gonna invade the Big Apple?
- **@AntoineFruit** Oh DWM 452, how you have spoilt us with that gorgeous Amelia picture. I mean Amelia Ducat, naturally. *#HotPinUp*
- **@land137** Rose came back from an alternative universe, so I'm not buying that there's no return for the Ponds...

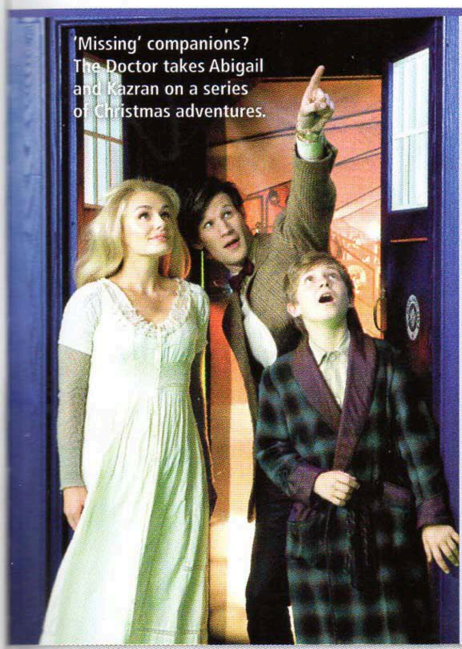
Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

The Angels Take Manhattan was one of the best episodes of *Doctor Who* I've seen. It was so sad, but had bits of humour as every good episode should. The final moments with the Doctor reading the afterword was one of the most touching things I've ever heard.

GABRIEL CLARK (14) BOLTON

The Angels Take Manhattan was not just brilliant *Doctor Who*, it was brilliant TV drama. Excitement, intrigue, unpredictability, emotion, and a great story. What a wonderful, emotional way for Amy and Rory to go. If Steven Moffat doesn't get an award for this, then there is no justice.

PAUL BEXON EMAIL ►



'Missing' companions? The Doctor takes Abigail and Kazran on a series of Christmas adventures.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

It seems that Rory's dad, Brian, could have had a few 'off-screen' adventures aboard the TARDIS after the main events of *Dinosaurs on a Spaceship*. I wonder... how many other 'unofficial' companions might the Doctor have had during the TV series?

TERRY GRUNDY WINDERMERE, CUMBRIA

DWM REPLIES: Well, the most obvious instance of unseen trips with 'unofficial' companions can be found in 2010's *A Christmas Carol* where the Doctor takes Kazran Sardick and the dying Abigail on several adventures, each on a different Christmas Eve. We even get to see holiday snaps of their visits to New York's Statue of Liberty, Sydney Opera House and the Eiffel Tower in Paris.

We also know from the glimpse we're given in the DVD box set extra feature *Night and the Doctor*, that the Doctor is enjoying more than a few adventures with River Song whilst Amy and Rory are sleeping in the TARDIS.

The final episode of *The Three Doctors* in 1973 presents the intriguing possibility that the Second Doctor might have joined the Third Doctor in one or more unseen adventures. Escaping from Omega, the two Doctors return to Earth in the TARDIS – but who knows what diversions they might have been on before their arrival back at UNIT HQ?

Speaking of UNIT, in 1985's *Timelash*, it's revealed that the Third Doctor had previously visited the planet Karfel and was accompanied by more than one unidentified companions – perhaps the Brigadier, or Benton, or Mike Yates?

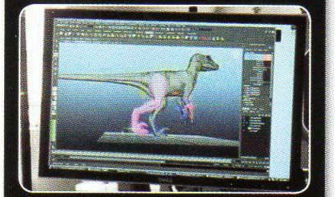
Having rescued an Earthling from possession by an alien cactus at the close of 1980's *Meglos*, the Fourth Doctor invites him into the TARDIS for his trip home to Earth. But was it a door-to-door service? And who knows what exciting adventures the Fifth Doctor enjoyed with the Tractator leader, the Gravis, whilst en route to the planet Kolkoron in 1984's *Frontios*? [*The mind boggles – Ed*]

At the close of *The Twin Dilemma* in 1984, the Sixth Doctor intends to take genius twins Romulus and Remus straight home – but was he as good as his word? Later, the Seventh Doctor welcomed a whole army of boffins, including Albert Einstein, into the TARDIS in 1987's *Time and the Rani*. Perhaps he took them on a lecture tour before returning them all home?

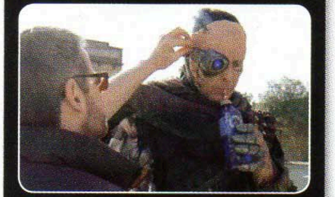
GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com



Discover how the reptiles and robots were created for *Dinosaurs on a Spaceship* in this online exclusive from the BBC. Search YouTube for: **Doctor Who Dinosaurs Behind**



Go behind the scenes of the recording of *A Town Called Mercy*, and see how the Gunslinger relaxes between takes! Search YouTube for: **Doctor Who Town Called Mercy Behind**

Watch Jemma Redgrave talk about Kate Stewart and let writer Chris Chibnall take you on a tour of the set of *The Power of Three*. Search YouTube for: **Doctor Who Power of Three Behind**

ALEX KINGSTON
River Song

See cast and crew of *The Angels Take Manhattan* interviewed and find out how Amy and Rory's dramatic fall was realised. Search YouTube for: **Doctor Who A Fall With Grace**

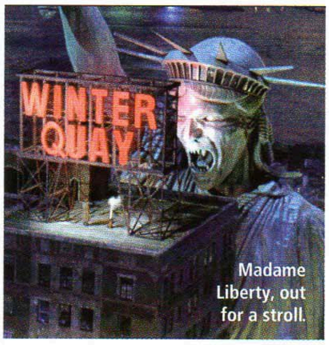
A short documentary following Karen Gillan and Arthur Darvill as they film their final scenes as Amy and Rory in *Doctor Who*. Search YouTube for: **Last Days of the Ponds BBC**

◄ If I can be honest, I wasn't sure about Amy and Rory at first, but by the time 2010's *The Eleventh Hour* finished, I didn't want them to leave. For the past three years Karen Gillan and Arthur Darvill have constantly entertained and moved us in many ways, creating iconic and lovable characters that matched well with Matt Smith's 'madman in a box' Doctor. But then came the final day... I wasn't sure how Steven Moffat was going to pull it off, but he sent the Ponds off with their heads held high. This was a fitting final chapter for 'The Last Centurion' and 'The Girl Who Waited'. Thanks for the ride.

RYAN POLLARD MARSDEN

Although it was a fun idea I don't believe for an instant that the Statue of Liberty could take a stroll without people noticing! Mind you, I've never for an instant believed that Azal the Dæmon could take a stroll through an English village without people noticing, but that hasn't stopped me enjoying *The Dæmons*...

ANDREW CURNOW EMAIL



Madame Liberty, out for a stroll.

I thought that *The Angels Take Manhattan* was a fantastic episode. I just couldn't stop crying, and I have never cried at a companion leaving before. However, we know that Amy's full name is Amelia Jessica Pond, but on the gravestone Amy has no middle name, yet Rory does.

JESSICA CHAPMAN (18) EMAIL

The Angels Take Manhattan was vintage Moffat, finding new angles on the Weeping Angels with the Cherubs and the Statue of Liberty. The Cherub Angel blowing out Rory's match has to be the scariest moment of the show.

DAVID TALLACH EMAIL

Poor Ponds! Homeless, jobless and friendless on the mean streets of 1930s New York. Knowing they've somehow got to integrate into a society that would seem just as alien to a liberal twenty-first-century couple as any planet they visited with their son-in-law. The story of how they managed to 'live well' and not starve to death in a back alley could drive a whole spin-off show, but, alas, I guess we'll never know.

A D MUSGRAVE EMAIL

One final adventure for the Doctor and Amy in *The Angels Take Manhattan*.

Even since 2011's *Let's Kill Hitler*, I've wondered how young Melody Pond could find her way from the mean streets of New York to England. Perhaps now we have the answer – could it be that an elderly Amy and Rory, living in New York in the 1970s, tracked down their daughter and took her safely back to Leadworth, looking after her while she went to school with their younger selves? I'd like to think that the Ponds finally got be Melody's parents late in their lives.

KAREN SPEAKE EMAIL

Scared, thrilled, shocked and heartbroken – that's how *The Angels Take Manhattan* left me feeling. It was an incredible end to a great era of the show. Smith's despair and Gillan's poignant hope when deciding to turn away from the Angel were wonderful to watch. And how brilliant to end on a shot of Little Amelia, smiling to the sky? A golden end to a truly golden era. Karen and Arthur – you were magnificent!

CALLUM COGHLAN (14) EMAIL

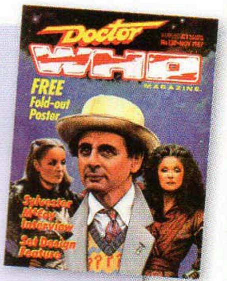
The Angels Take Manhattan is one of the best episodes so far this season, full of grand spectacle and fantastic scenery; it also offers a thrilling finale for Karen Gillan and Arthur Darvill. Together they have found a place in our hearts, they will be fondly missed, and their time during the Eleventh Doctor's era will be forever in our thoughts.

PAUL BOWLER EMAIL

That's all for now – see you next time! DWM

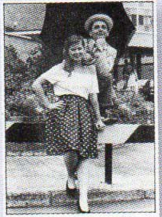
ON THIS MONTH... 25 YEARS AGO

It's October 1987, and there's a spacey new look for Doctor Who Magazine...



A BOLD NEW LOOK!

There was a new look for *Doctor Who* on TV as Sylvester McCoy made his début in *Time and the Rani* – and **DWM** 130 followed suit, featuring the new logo on the cover for the very first time. Change was afoot in the comic strip too, as the Seventh Doctor débuted in *A Cold Day in Hell*, and we prepared to say goodbye to Frobisher the shapeshifting penguin...



Goodbye Bonnie . . . Hello Sophie

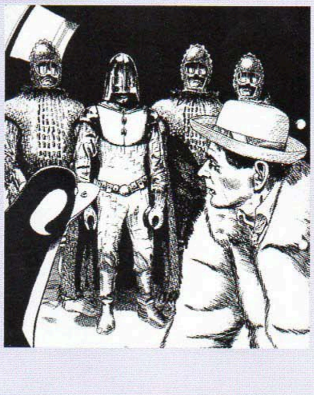
As you may have read in the press, or seen on television, Bonnie Langford will be leaving the series with the last episode of the current season. Bonnie has played the part of computer programmer Mel for just over a year, covering appearances in six stories and 20 episodes.

INTRODUCING THE REAL McCOY!

In what would be the first of many interviews over the years, Sylvester McCoy spoke to **DWM** about taking on the role of the Doctor. "I'm really not thinking about that," he stated firmly on how *Doctor Who* was viewed within the BBC and the press at the time. "Other people can worry if they want to, that's their job. My job as an actor is to play the Doctor as well as I can. Let the press play what games they like."

PLAYING THE ACE

New Doctors, new logos and new comic strips; change was definitely the theme of **DWM** 130, as *Gallifrey Guardian* announced that Bonnie Langford would be leaving the role of companion Mel at the close of Season 24 in *Dragonfire*. Her successor, cast at short notice, was to be young actress Sophie Aldred, who would be playing 'wacky new space companion Ace, a teenager with a great sense of fun, and a street-wise character, with a varied line in slang and street jargon.' And of course, a liking for homemade explosives. Got that, bilge-bag?



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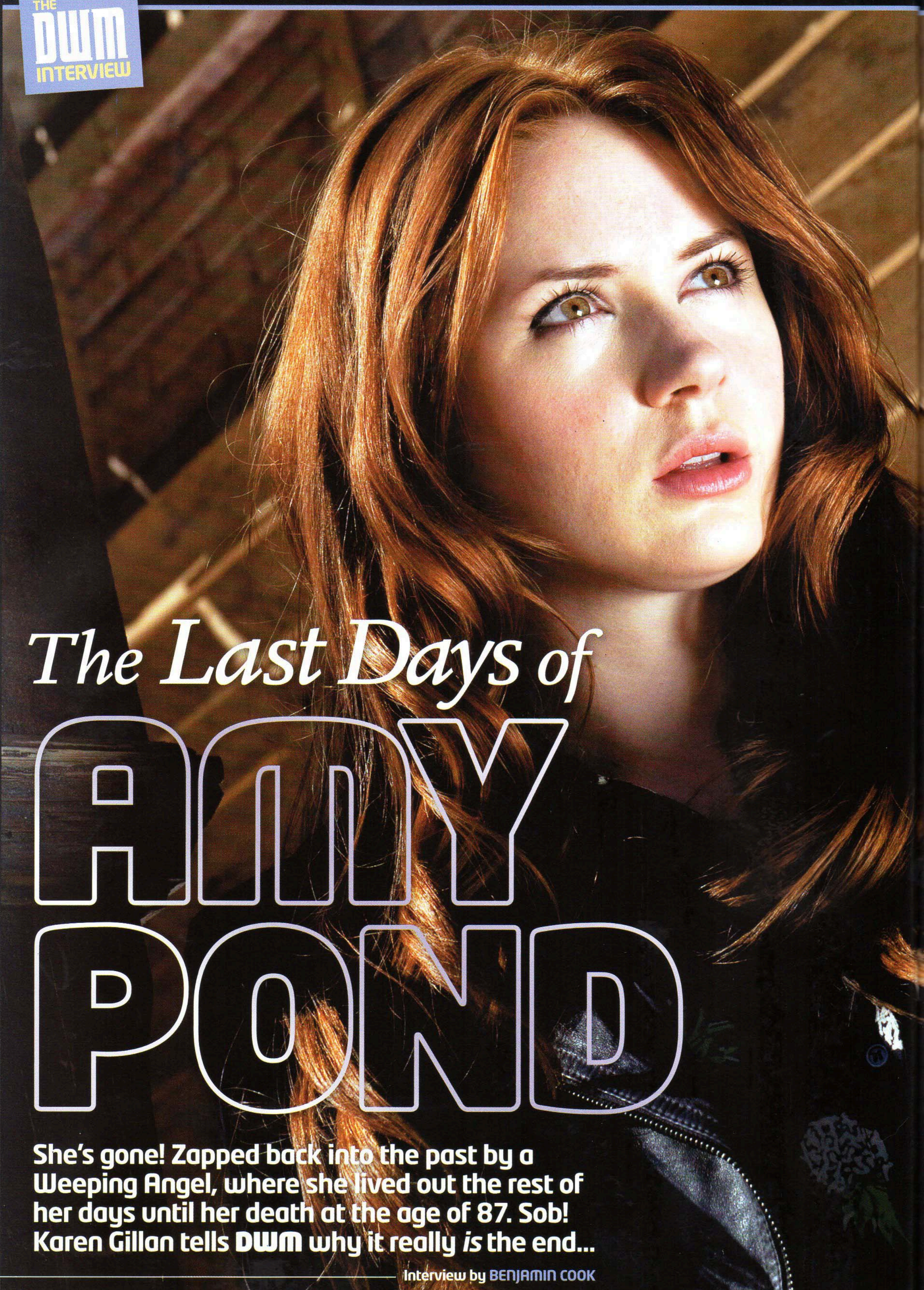


The Last Days of AMY POND

She's gone! Zapped back into the past by a Weeping Angel, where she lived out the rest of her days until her death at the age of 87. Sob! Karen Gillan tells DWM why it really *is* the end...

Interview by BENJAMIN COOK

> *"On the day that you were born, the Angels got together*
> *And decided to create a dream come true.*
> *So they sprinkled moon dust in your hair*
> *Of golden starlight..."*
> ***(They Long to Be) Close to You* – The Carpenters**

It's 1pm, and Karen Gillan, 24, is "traipsing" down Hollywood's Melrose Avenue, in conversation with **DWM**. Regrettably, **DWM** is in London. It's 9pm here, and it's starting to rain. But the weather in California is beautiful, Karen assures us. "I'm still getting to know LA," she adds, over the phone. "I'm traipsing around. I can't even drive. They're like, 'You're *walking*? What the hell!' And I look so pale. I look so out of place. It's so funny. I'm not in Inverness anymore, that's for sure."

It's Friday 21 September, the day before Inverness-born Karen's penultimate *Doctor Who* episode, *The Power of Three*, airs in the UK and the US, as well as in Canada and Australia. Since Karen joined the show in 2010, *Doctor Who* has become a global hit. Next Saturday, the 2012 season finale *The Angels Take Manhattan* will mark the end of Karen's two-and-a-half years playing the Doctor's companion Amy Pond. "I am so, so sad," she confesses. "I'm not going to lie. Leaving that show has to be one of the saddest experiences I've ever had. It was my life for, like, three years. That's going to take a while to go away. But also it's really exciting, because I get to go on and do other things. I'm an actress, so I want to play other characters. But," she adds, "nothing's as fun as *Doctor Who*."

Soon, she's off to Alabama – "I've come to LA just to, like, get on the time zone," she says – where she'll take on the leading role in *Oculus*, writer-director Mike Flanagan's supernatural horror movie about a haunted looking-glass. "I want to do things that I feel passionate about," explains Karen. "I don't have a set plan for myself – where I'm like, 'I'm going to stay in LA and try to get into films.' I hate putting plans and deadlines on my life. I really despise it. I just know that I want to make good-quality stuff."

It feels strange not to be in the UK while her final *Doctor Who* episodes air. "I always envisioned that, for my final moments on the show, I would be with everyone, watching it on home turf," she says. "I would love to have watched it at home. As it turns out, I can't. I have to be in America. I feel like I'm slightly out of the loop and it's happening without me."

Karen, and Arthur Darvill, who plays her on-screen hubby, Rory, recorded their final scenes back in May – but at the time of our interview, as far as the viewing pubic is concerned, Karen and Arthur are still in the show. At least for another eight days. "In my head, I sort of feel the same. I still feel part of it. My involvement with *Doctor Who* ends when the final moment transmits, I guess. When that goes out, or when I know it's going out, I don't know how I'm going to feel. That's going to be a weird moment."

© REX

Friends on-screen and off. Matt Smith, Karen Gillan and Arthur Darvill at the *Asylum of the Daleks* press screening in August.

And spare a thought for Karen's mum. A longtime fan of the show since well before Amy Pond climbed aboard the TARDIS, Karen's mum begged her daughter not to leave. "She was like, 'Don't do it! Why are you doing this, Karen? Why are you doing this to me?' 'Oh, but mum, I'm not doing this *to* you. You know this better than anyone, that companions change.' She really didn't want it to end, but I think she's coming round to it, now that she's seen that I'm not just sitting around afterwards."

Was it always Karen's intention to stay for two-and-a-half years or thereabouts?

"There was never a set plan. I know that [showrunner] Steven Moffat had a plan, from the beginning, in story terms, but *I* didn't really know what was happening from one episode to the next half the time. But then we had this really lovely dinner, and that's when it came about; that's when we had our first chat about this whole leaving business." This was halfway through the recording of Karen's second season, towards the end of 2010. "We came to this decision together," says Karen. "I know that's quite rare, so it was the most lovely way to leave, rather than being sat down and told that I had to go."

Who broke the news to Matt Smith?

"Well, I remember this moment... We were filming in Neath Abbey [in December 2010, for 2011 two-parter *The Almost People*/*The Rebel Flesh*], and Arthur looked at me and was like, 'Shall we just –?' I went, 'Yeah, let's do it.' And then we told him. It was kind of like a love thing. Matt was weirdly, like, 'Oh my God.' I think it was a real mix of emotions for him. But he said ►

"It's really exciting to go on and do other things, but nothing's as fun as *Doctor Who*."

to me, 'I think you're doing the right thing here, in terms of leaving at the right time.' He thought it was definitely a good move, that's for sure.

"Later, there was another moment, when Steven and the execs came down and spoke to us all individually about this whole plan – like, the definitive plan – of having these five episodes, and that we were going to leave at the end of them. They spoke to us all individually, and then we met up outside our trailers and were like, 'This is going to be amazing!'" She considers this for a moment. "Actually, Matt had found out the night before. He called me and was like, 'You've got to hear this news...'"

Last year, when I interviewed Karen for BBC Book's *The Brilliant Book of Doctor Who 2012*, she told me: "When I leave properly, that's it. I don't want Amy to pop up again every so often. I'm definite on that." Asked if that meant Amy could be killed off, Karen replied: "I think it could be done, if you tackled it right." Why was Karen so keen for Amy's departure to be forever, thereby ruling out a return to the show?

"Because it's better, and stronger, and more entertaining," she tells **DWM**. "I like to revisit emotional scenes in things where characters leave, without the knowledge that they're coming back in a couple of episodes, or it takes everything away from that scene. I didn't want that to happen. I wanted my final moments on the show to still have the same impact five or more years down the line."

When the script to *The Angels Take Manhattan* landed on her doormat, was Karen pleased with how Amy and Rory had been written out?

"My initial reaction was pure denial," she reveals. "I didn't read it for two weeks after receiving it. I put it away. I was like, 'No, this isn't real. No, no, no.' But the guys [Matt and Arthur] read it, and they were like, 'Karen, can you just bloody read it? We want to talk about it.' Arthur hounded me: 'I really need someone to talk to about this major thing!' Eventually, I was like, 'Okay, *fiiiine*.' So I read it, and then my initial instinct was to pick up the phone and call Matt. I was crying – like, sort of screaming at the same time – like, 'Whoah!' And Matt was like, 'I know!' Honestly, it's the best possible way for Amy to go. I really think so. I was so happy, actually, but so sad at the same time, because it was actually going to happen."

The daughter and the son-in-law. How will River and the Doctor get on without Amy Pond?

In those last few weeks, as the filming of her and Arthur's final scenes drew closer, Karen tried not to let the emotion get to her. "Unless I needed to cry in a scene, in which case I'd let it all out. But it was very much bubbling under the surface the whole time. It was the moments off camera, when I'd be watching a bit of the rushes or something, and it wasn't even sad, but I'd just burst into tears. When we actually came to film the final scene, where I had to say goodbye, everything in that is real. That's not even acting at all. I really was, like, 'I don't want to go.'"

> "I wanted my final moments on the show to still have the same impact five or more years down the line."

Did it help having Alex Kingston – returning as Amy and Rory's daughter, River Song – on set for that final scene in the Manhattan graveyard? In 2009, Alex had been there for Matt and Karen's first days on the job, recording the two-part *The Time of Angels/Flesh and Stone*.

"It made it sadder, for sure," says Karen, of the Angels' most recent stand. "Alex was crying as well. Everyone was such a wreck, honestly. Am I allowed to talk freely about the scene?"

Of course you are. This is **DWM**.

"Well, basically, working with Matt on it is what really made it special, because he gives you so much. He makes it a lot easier for his fellow actors. Although we weren't even looking directly at each other – it's so sad, isn't it, that the Doctor and Amy couldn't look at each other? – I could feel that emotion from Matt, and I'm sure I was resonating that as well. And he was listening to The Carpenters at one point. *Close to You*." Last issue, Matt explained that listening to music before a take gives him "the courage" that he needs to play difficult

A family picnic in Central Park.

PHOTO: BENJAMIN COOK

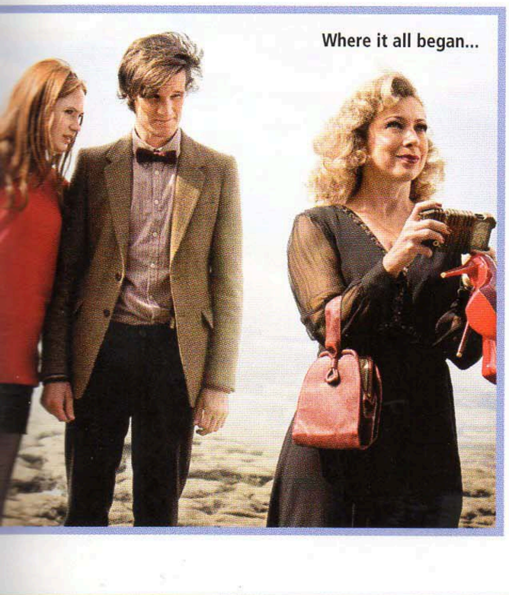
scenes. "I was like, 'Oh God, what are you doing to me?'" laughs Karen. "It was so sad."

At the end of that day's shooting, Karen's emotions must have been shattered?

"Actually, my initial reaction was, 'Have I done enough?' The instant paranoia set in of 'Was that the right way to pitch that?' How on Earth do you pitch your final moments? It's like... I don't know, this sounds a bit intense, right, but if you imagine that you know you're going to die, what would you do in your final moments? It's an indefinable thing. 'This is *it*. This is the moment to give everything you've got.' It's an impossible challenge, so instantly after filming that scene I was like, 'Was that the right thing? Was that enough? Was that too much? I don't know.' Then I calmed down a little bit and thought, 'Okay, well, if anything, it was real, and that's actually all that matters.'"

Could she have played that scene three years ago?

"No. Not in the way that it turned out. Definitely not. In that scene, every word that we say is imbued with, like, three years of experience, and the love that we've developed from working on the show. When we started on *Doctor Who*, I feel like we hit the ground running, it was a crazy whirlwind, but then I started to question whether..." She hesitates. "You go through this thing of 'Ohh, is that right? Maybe I should do it like this?' And then you're kind of like jumping around, trying to figure out this thing, because you start to really analyse it. And then it kind of... maybe in our second series, towards the end of that, I started to feel like I'd definitely 'got' this character now. Or it got to the point where it was like second nature flitting in between myself and this person. I've learned so much on *Doctor Who*. I've had all these experiences, and now I have to go."



Where it all began...

More than anything, says Karen, she has learnt the importance of getting on with the people you work with. "These people become your life, essentially. That's something I wasn't aware of before *Doctor Who*. I wouldn't have really considered it. I was so lucky to have one of my first experiences with such an amazing team of people. It's important to get that relationship with the other actors right, from the beginning. If it's not, then I guess it's going to suck."

How would Karen define the relationship between her, Matt and Arthur?

"It's actually weirdly intense. There's a weird bond between the three of us." In 2009, Karen and Matt shot four episodes together – *The Time of Angels*/*Flesh and Stone*, and then *The Beast Below* and *Victory of the Daleks* – before Arthur joined them to shoot season-opener *The Eleventh Hour*. "It became so complete when Arthur came on board," says Karen. "I would describe it as like a sibling relationship, where you can say anything to each other. You're always going to be there for each other, but you can get annoyed with each other at the same time."

Are the three of them as manically deranged when they hang out in private as they are when together on set or in public?

"Genuinely, hand on my heart, we are." She outlines each sibling's role: "I provide the comic relief – or perhaps, like, where Matt and Arthur can direct *their* comic relief. I'm the victim of all the banter, and like the catalyst. Matt is the energy-setter. He's that type of person. His energy affects other people. If he's in the mood to mess around, then we all mess around. If he's not, then we all go a bit serious. And Arthur can be... kind of like dad. You wouldn't think it, but he's more of the sensible one. He's like, 'Come on, guys, we need to do this,' and then we laugh at him. But then he has his moments where he completely loses all responsibilities."

This year's season opener, *Asylum of the Daleks*, introduced us to a new companion, Oswin Oswald, played by Jenna-Louise Coleman. "I was like, 'This is going to be so weird, to actually see the person who is, essentially, replacing you – to see it happen right before my very eyes,'" recounts Karen. "I was so excited to meet her, though. I met her for the first time just before we did the readthrough in front of everyone. We were in the make-up truck, and I just looked at her and I was like – I didn't say this, but I thought it – 'You've got no idea what's about to hit you.' I felt, like, all wise and old."

Has she offered Jenna any advice?

"I didn't want to bombard her with advice. I wanted her to have it as her own thing, rather than me interfering. I wasn't given advice from previous companions, and it was kind of nice, because I got to see it all for myself. But I have been texting Jenna, saying well done for the episode. And we were like, 'Right, how can we wind up Matt?' She's been on the case with that. We've teamed up a little bit. She was like, 'I'm going to tell Matt that you're giving me all this information and that I should use it against him!' I was like, 'Yeah! Do that, Jenna. Great call.' It's all completely made up, of course. We're just trying to make Matt paranoid," she chuckles.

What advice would Karen give *herself* of three years ago, as she was starting out on the adventure of a lifetime?

"That's hard. Do you know what? I really feel that the me *now* could learn a little something from the me then."

How come?

"Honestly, I feel that I jumped into the whole *Doctor Who* experience head first, enjoyed every second of it, there really wasn't a moment when I was wishing it away or anything, so there's nothing I would have done differently. I mean, I probably would have given myself a few acting tips, but other than that... I would love to have the same sort of optimism as I did when I was 21."

Has she lost it completely? Surely not?

"Not completely, but I'm starting to realise that, as we get older, we tend to get more scared, so we don't have blind optimism on our side anymore. I am determined to try to hold onto that as I get into my late twenties."

In two-and-a-half years, did she ever become blasé about working on *Doctor Who*? ►

WHAT THEY'VE SAID ABOUT KAREN...

STEVEN MOFFAT

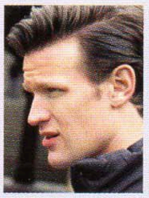
Showrunner, 2010-present

"We saw some amazing actresses for this part, but when Karen came through the door the game was up. Funny, and clever, and gorgeous, and sexy. Or Scottish, which is the quick way of saying it. A generation of little girls will want to be her. And a generation of little boys will want them to be her, too." **(DWM 410)**

ARTHUR DARVILL

Rory Williams

"I really trust the relationship that Karen and I have built for our characters. We really enjoy working together, and know how each other works. We know our characters so well, too, that we can play with it... Me, Matt and Karen always felt very supported by everyone. It never felt as if we were out on our own. We worked out how to work together, and the directors were brilliant." **(DWM 424)**



MATT SMITH

The Eleventh Doctor

"You look back, and it's been two-and-a-half years, spending almost every day with each other. We went mad in the end. You saw us. We were just insane. We developed a whole language, a whole world. The crew got used to it. They became immune to us being ridiculous. People just think you're a bit mental... Poor Karen... me and Arthur would just abuse her. But it's never, like... it's just silliness. God love her, I've never met anyone with such grace and wit at dealing with us." **(DWM 450)**

PHOTOS: BENJAMIN COOK

The Doctor with his Amelia Pond.

"I was probably more blasé when I started. I was like, 'Yeah, I can do this.' As I got older and I learned more, I was like, 'No, this takes *a lot* of work. It's a massive responsibility.' It turned the opposite way. It is all a bit overwhelming sometimes."

Karen won't be drawn on whether her future lies in the US or the UK, although, for the time being at least, it appears she's upped sticks. "I've lost all of my possessions to a storage unit," she reveals. "It's the best thing I've done ever. I'm completely free, with no material things holding me back. I feel so much better now. That's how I like it, and that's how I'm going to keep it. Totally free. You don't realise how much your possessions bog you down. The last thing I want to do is buy a house, or a car, or anything like that. I can go anywhere that I want, and that's what I'm going to do for the rest of my twenties, I think."

Before Karen became an actress, she worked as a model. Would she ever consider a return to modelling, or is it all about the acting now?

"I was always dead set on acting, and that's why I moved to London. I just did modelling to subsidise myself, so I could live there, to do auditions and things. But now, actually, I'm starting to think that I would like to be involved in making films in terms of... like, I'm doing a bit of writing at the moment. I love the whole editing process as well. I kind of want to get involved in all those things somehow. So who knows where I'll end up? I wouldn't say strictly acting, that's for sure.

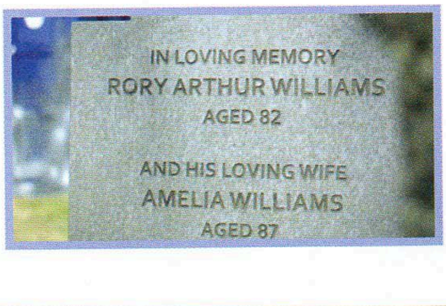
"But when I die, I know that it will be 'former *Doctor Who* assistant Karen Gillan'," she laughs, "and I'm fine with that. It's not something that I would ever want to disassociate myself from, because – oh my God, I mean – doing that job at that age has been the most exciting thing ever. I'm never going to forget that or take it for granted. It's an honour. It really is."

And the fans have been a crucial part of Karen's *Doctor Who* experience, despite her initial reservations. "It's quite scary at first, because suddenly these people are looking at you expectantly, and you realise that it's your responsibility to entertain them in some way. You're only human, I guess, but they're looking at you as if you're not. That was really, really scary. But then you go, 'Okay, all right, I'm starting to get the hang of this. They're responding to me, so it's all right.' You sort of just become really comfortable with it, and that's kind of where I'm at now. That's a really nice feeling, because then you can really start to enjoy it."

"When I die, I know it will be 'former *Doctor Who* girl Karen Gillan' – and I'm fine with that!"

Back in June 2009, in her first interview with **DWM**, Karen was asked if she had a message for our readers. "I just hope that everybody likes what Matt and I do," she answered. "I hope that it goes down well. I'm going to join a long line of excellent companions, and the bar has been set pretty high. I just hope I can live up to that." Now that her TARDIS travels have ended, and she has left behind her 'raggedy man' Time Lord forever, having joined the pantheon of all-time great *Doctor Who* companions, **DWM** wonders if Karen has another, final message for you lot...?

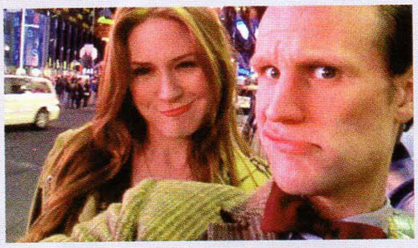
"Ahhh, this is such a nice bookend," she says, and sounds as though she's smiling. "This is like a proper bookend to everything, isn't it? Because this will be my last ever interview as well. That's so sad. Well, I would just say, thank you so much for all of your support over the last three years. Didn't really know what we were getting into when I first spoke to you guys, but, now that it's all done and dusted, I'd just like to say that it's been the most amazing experience of my life, and I hope you guys had fun along the way, too." DWM



THE TWIT & TWISDOM OF KAREN GILLAN...

In April 2012, while the *Doctor Who* team was out in New York shooting *The Angels Take Manhattan*, Karen signed up to Twitter (as @KarenGillan2). Here are some choice tweets so far...

▼ **13 April:** Thanks to everyone following me!!! Argh this is really exciting. Oh, and by the way... WE ARE IN NEW YORK!!!!



14 April: New York brunch with Smith Dawg and *@RattyBurvil* [Arthur Darvill] thinking up cress puns. For TEEEEAM CRESS! Incressed?

15 April: I love the U.creSs.A! But looking forward to throwing some scared/distressed/holding-it-together-on-the-surface looks around set in Cardiff.

15 April: Yes! It should have read discressed! Congratulations, you're all in *#teamcress*

▼ **20 April:** Look what the boys did to my trailer door. I need revenge.

22 April: *Back to the Future II* is on telly! My mother and I are excited, and a hoverboard would make me the happiest girl in the world.

28 April: So! Our last readthrough for *Doctor Who* ever! It was amazing and we had fish and chips throughout.

12 May: [Karen and Arthur's last day on *Doctor Who*] Me and Smith Dawg wandering around set all nostalgic. It's a special day! *@RattyBurvil* get on set.

12 May: And that's a wrap! Bye bye from the Ponds. We love you.

▼ **16 June:** Just knocked on number 10 Downing Street. Someone answered. I got a shock.

8 July: Did I ever mention I have a full-on phobia of moths? It extends to butterflies 'cause moths look like butterflies from the 70s...

27 August: Haha yes, it's true! I'm wearing a great big ginger wig in *Pond Life*. Due to fringe!

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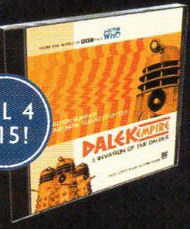

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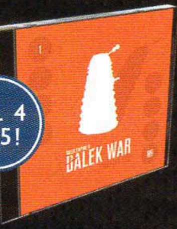

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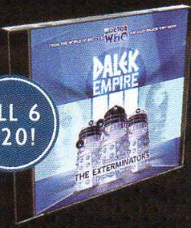

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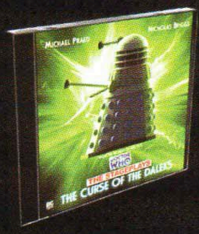

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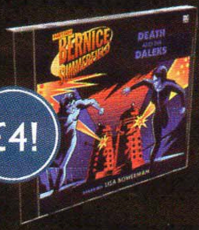

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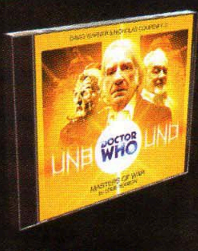

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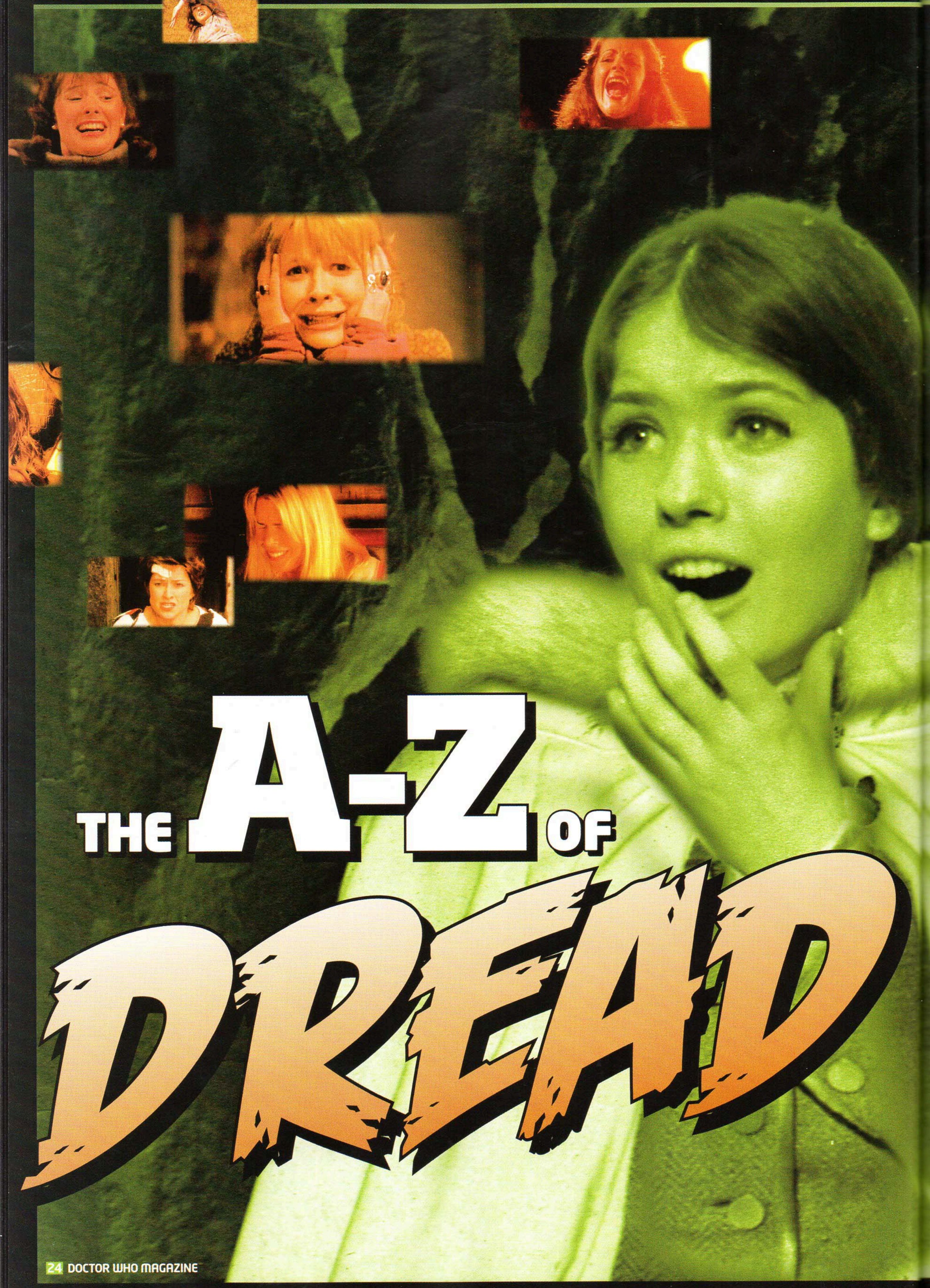


THE A-Z OF DREAD

With Halloween on the way in just a few days' time, **DWM** decided to pick out some of the scariest moments in *Doctor Who*'s history. Get ready for our abominable alphabet of doom!

Feature by **JASON ARNOPP**

D*octor Who* is known for being clever, funny, emotional, timey-wimey, and explodey-wodey. More than anything, it's known for being *frightening*. That behind-the-sofa reputation has clung to the show for five decades.

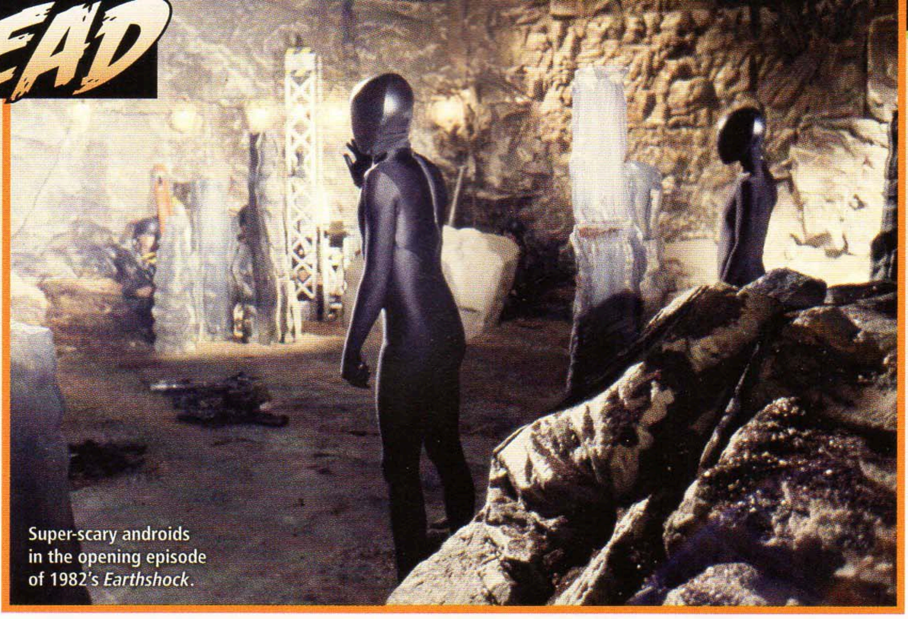
While *Doctor Who* thrives on variety, an episode without scares is like an *EastEnders* in which no-one gets slapped and chucked out of the Queen Vic. All perfectly enjoyable, but instinctively unsatisfying.

Why did *Doctor Who*'s chief stock-in-trade become scares? Perhaps because most fear is free. Actually, the best fear is free – the kind which *Doctor Who* does so well.

Humanoid menaces are scarier than huge amorphous monsters, which is convenient for TV drama budgets. Compare the man-sized Krynoid stalking corridors in an Antarctic base to the giant model which has to be taken out by UNIT missiles. *The Impossible Planet*'s towering CGI Satan might be hugely cool and impressive, but it can't hold a candle to Toby Zed, a man with marker pen symbols on his face. Just as *Turn Left* showed us what happens when the Doctor is removed from the equation, *Doctor Who* makes a regular point of showing us what happens when humanity is removed, which is always very frightening indeed. And cheap.

Yes, when it comes to *Doctor Who*'s chills and spills, finite sums of money have often been the mother of invention. So let's take a look at all the tools in the show's armoury when it comes to driving you behind that sofa. We're calling it *The A-Z of Dread*, although if you're reading this in America it can conveniently become *The A-Z of Aiiiiceeeeeee*! ►

THE A-Z OF DREAD


Super-scary androids in the opening episode of 1982's *Earthshock*.

A is for AUTOMATONS

Okay, not so cheap, unless you're looking at Movellans. Yet the scariest thing about robots has little to do with aesthetics: it's their lack of conscience. Program a robot to obliterate an orphanage and it'll simply obey. Even well-meaning automatons, like the nanogene staff of a Chula medical ship, can do terrible things when their *modus operandi* is removed from its usual context.

Bearing in mind *Doctor Who*'s running theme of the loss of humanity, it's no surprise that humanoid robots should rate highest on the fear-o-meter. *The Robots of Death* (1977) brings us some of the most eerie mechanical servants seen anywhere. The sandminer's Art Deco staff exude calm subservience, even when they're matter-of-factly strangling you. The Heavenly Host of 2007's *Voyage of the Damned* are the Sandminer staff's brothers from another factory, offering up their emotionally neutral "information" as they deal death, playing on both our innate robophobia and the iconic power of angels. *The Girl in the Fireplace*'s clockwork androids (2006) and the axe-swinging Gundans of *Warriors' Gate* (1981) serve up chills aplenty, while 1975's *The Android Invasion* sees companion Sarah Jane replaced by a Kraal robo-clone whose face falls off, revealing the whirring cogs within. Brrrr.

Featureless robots work well too. You'll find none scarier than the mummies of 1975's *Pyramids of Mars*: something about the scene in which one lumbers into the cottage to kill poor Dr Warlock is chilling. *The Caves of Androzani*'s androids (1984) also unsettle, much like anything else with no eyes and a big gun. *Earthshock*'s Cybermen-controlled androids (1982) are alarmingly efficient killing machines, visiting unthinkable damage upon people, with a more sprightly cousin in *The Five Doctors*' terrifyingly brutal Raston Robot (1983). *The War Machines*' WOTAN (1966) and *The Face of Evil*'s Xoanon (1977) are even less humanoid, respectively being an old-school mainframe system which grates out ghastly orders and an insane supercomputer with an identity crisis.

Doctor Who's freakiest ever automaton must be Mr Sin from 1977's *The Talons of Weng-Chiang*. Outwardly a diminutive, doll-like gentleman with a knife, he's a robot with a pig's cerebral cortex at its core, created in the fifty-first century and ending up by futuristic war criminal Magnus Greel's side in Victorian London. You'd pay anything for Mr Sin to *not* be hiding in your wardrobe.

B is for BUGS

Doctor Who doesn't draw on the fundamental fear of creepy-crawlies as often as you might expect – possibly because it's harder to make them look convincing than many other foes.

Planet of the Spiders (1974) still lurks in many psyches as a source of arachnophobia, not least because of that enduring image of the huge spider poised on Sarah Jane Smith's back. Zipping forward a few decades we find the Empress of the Racnoss, an awe-inspiringly icky prosthetic achievement played with demonic relish by Sarah Parish.

For many fans, *Doctor Who*'s most bothersome bugs are the giant maggots seen in *The Green Death* (1973). It's the squirming and those nasty little mouths. Maggots are also disturbingly synonymous with death, whether green or otherwise.

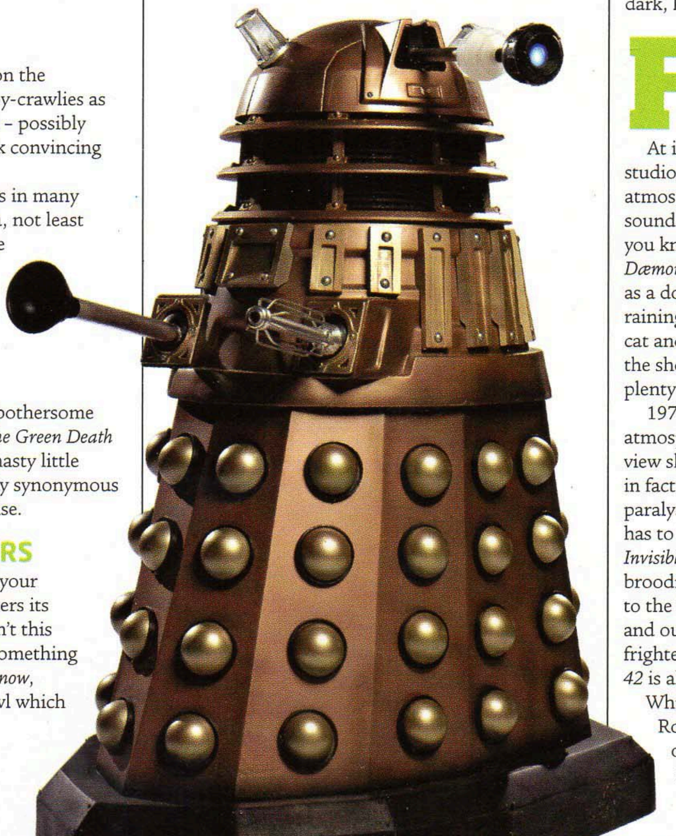
C is for CLIFFHANGERS

That tightness in the pit of your stomach, as the episode enters its 23rd minute. Provided it isn't this serial's final episode, you know that something terrible's going to happen *any minute now*, triggering the Cliffhanger Vortex Howl which is scary in itself.

Cliffhangers also frighten because they leave much-loved characters in incredibly dangerous situations. The point-of-view shot of a single sink-plunger as it glides towards Barbara (1963's *The Dead Planet*). The TARDIS explodes (1968's *The Mind Robber* and 2010's *The Pandorica Opens*). Magnus Greel's mask is ripped off, to reveal his horrendously melted face (*The Talons of Weng-Chiang*). The Doctor has something grim wrapped around his throat (*Terror of the Autons* (1971), *Genesis of the Daleks* (1975), *The Robots of Death*, take your pick). His companion is suddenly attacked by a looming fiend (*Terror of the Zygons* (1975) and almost every other story, ever). Absolutely everything, everywhere, goes wrong (*The Pandorica Opens*). Even a serial's final episode is no guarantee of peace. Just look at 1981's *The Keeper of Traken*'s super-creepy coda...

D is for DALEKS

When the Daleks emerge in the 1960s, they are all-new embodiments of evil: startlingly destructive Nazi allegories on wheels. "We are the masters of Earth," one Dalek unforgettably chants in 1964's *The Dalek Invasion of Earth*, rolling towards the camera, its voice hypnotically deranged. Once viewers start to get used to the Daleks, *Doctor Who*'s writers cleverly unveil another aspect of their personalities: raw cunning. *The Power of the Daleks* (1966) is one of the scarier serials, with a Dalek pretending to be compliant while secretly planning to blast everyone to mush.



Familiarity is the enemy of fear. Somewhere over the decades, Daleks became familiar. 2005's *Dalek* reintroduces them cleverly, echoing some of that *Power*-esque guile. At the end of that series, *The Parting of the Ways* presents the Dalek Emperor's mob as flesh-prickling religious fanatics.

2012's *Asylum of the Daleks* again re-establishes the Daleks' dread credentials. They believe hatred to be beautiful, which makes them even worse than thugs who might beat you up in the street through sheer mindless frustration. Oh yes, the Daleks are back.

E is for EVIL

Of the ancient variety, preferably from before the dawn of time. There's a lot to be said for evil, even if it makes for one-dimensional characters. You know where you are with malevolent scenery-chewers like the Master, Davros, Sutekh, Magnus Greel, Fenric, Mr Finch or Madame Kovarian. When pure evil doesn't tip into pantomime hijinks it can be spine-chilling: an entity which exists only to cause death, destruction and generally mess people about. If it can be embedded into a wall, like the Malus, then all the better.

In terms of scariness, the Daleks' creator Davros may be the most consistently evil fiend, marrying an endless supply of bitter spite with a fearsome intellect and terrifying sunken eye sockets. By the time he wheels into view in 2008's *The Stolen Earth/ Journey's End*, he's fully demented and deliciously dark, like a Harry Potter fan's worst nightmare.

F is for FEEL

Feel, mood, atmosphere. In an ideal world, music, direction, performance and script combine to curdle your blood.

At its least brilliant, *Doctor Who* feels sterile, studio-bound and over-lit. When it gets scary atmosphere right, with lashings of well-chosen sound from a Dudley Simpson or a Murray Gold, you know all about it. The opening sequence of *The Dæmons*' first episode (1971) drips with atmosphere as a doomed man enters a churchyard. It's dark, raining, shot on film and on location. We glimpse a cat and an owl, who never even knew they were in the show, but whose stock-footage presence adds plenty to the sense of encroaching black magic.

1977's *Image of the Fendahl* is another supremely atmospheric serial, partly down to all those point-of-view shots of something malevolent – 'death itself', in fact – sliding through misty woods towards poor, paralysed souls. Not that an unnerving atmosphere has to be gothic – only the previous month, *The Invisible Enemy*'s opening episode (1977) achieves brooding menace on futuristic sci-fi sets, thanks to the Nucleus of the Swarm's skin-crawling voice and our old friend bodily possession. *Earthshock* frightens by being so shiny and cold, while 2007's *42* is all heat, steam and sci-fi claustrophobia.

While we're mentioning music, let's hear it for Ron Grainer and Delia Derbyshire's immortal original version of the theme, which has, in itself, provoked a billion shivers.

G is for GHOSTS

Ghosts are never *really* ghosts in *Doctor Who*, just as in *Scooby Doo*. You can have fun with apparently supernatural beings, provided you explain with science at some point.

The Gelth? Gas-based aliens.

The Siren in *The Curse of the Black Spot* (2011)? Sexy medibot.

Army of Ghosts (2006)? Pesky Cybermen in disguise.

Interestingly, even alleged ghosts are rare in *Doctor Who* – perhaps because they tend to be transparent, which would eat up the FX budget.

Full marks to 2006's *The Impossible Planet/The Satan Pit*, which not only seems to pitch the Doctor and Rose against Old Nick, but doesn't tag an "Oh no it isn't!" explanation on the end. The greatest trick the Devil ever pulled was a role in that serial. Or was it?

H is for HOME INVASION

Horrible entities entering people's abodes! Little is more likely to spawn childhood nightmares than thoughts of Cybermen bashing down your front door (as seen in *Army of Ghosts*), eerily-glowing Stonehenge blocks crashing through patio windows (1978's *The Stones of Blood*) or demented troll-dolls coming to life on the living room carpet in *Terror of the Autons*.

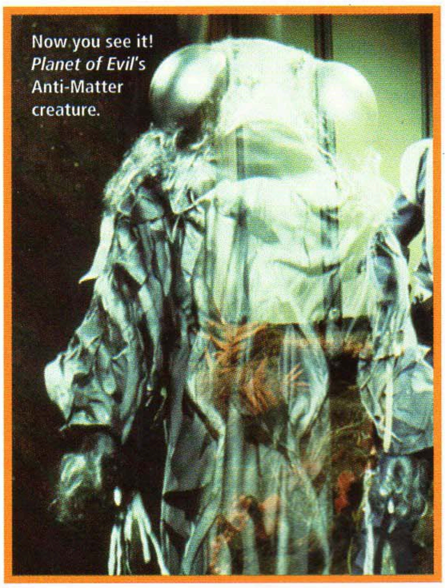
You're at your most vulnerable when you're (a) in a bedroom and (b) a child, which has prompted Steven Moffat to cleverly draw on nascent dread. Little Amelia Pond has a crack in her bedroom wall (oh, all those poor parents, forced to hire plasterers at their children's insistence). Young Reinette has a scary ticking man under her bed. *Night Terrors* (2011) even names itself after the trope.

Since the TARDIS is the Doctor's home, it has always felt troubling when the police box is infiltrated. Sontarans striding around the Fourth Doctor's TARDIS like some kind of gruff Cockneys. Cybermen marching into the Fifth and Sixth Doctor's console rooms or a Dalek finding itself in the Ninth Doctor's. Even *The Empty Child*'s titular character giving the Doctor an unprecedented call on the TARDIS phone feels like a violation (2005). Consummate fear-meister that he is, Neil Gaiman takes this to extremes in *The Doctor's Wife* (2011), when the all-powerful House not only takes control of the whole gaff, but ousts its very *soul*. Now that's just every possible kind of wrong.

I is for INVISIBLE ENEMIES

Doctor Who's cheapest scare tactic of all. You don't even have to hire an actor, yet it's effective. If you can't see something nasty coming, it's all the more worrying.

We witness some exemplary 'being attacked by an invisible thing' acting in the opening minutes of 1975's *Planet of Evil*, although the production team soon finds the heart to least give the Anti-Matter Monster a transparent outline.



Now you see it! *Planet of Evil*'s Anti-Matter creature.

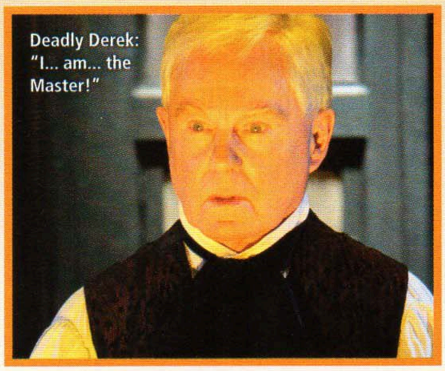
We also 'see' invisible monsters on the prowl from *The Daleks' Master Plan* (1965), through *The Face of Evil*, to *Midnight* (2008) and 2010's *Vincent and the Doctor*. But the show's all-time finest invisible enemies? The Silents. They're invisible in effect, since no-one can remember seeing them. No-one's even sure how to spell their name! A really ingenious concept and a properly frightening adversary – you won't see modern *Doctor Who* scarier than *The Impossible Astronaut*'s 'restroom' scene or *Day of the Moon*'s 'haunted house' segment (2011).

J is for JACKANAPES!

In other words, the Master – the Doctor's longstanding nemesis.

In *Terror of the Autons*, the first story to feature the Master, the Third Doctor declares: "That jackanapes! All he ever does is cause trouble." This makes the goateed villain seem rather mischievous and cheeky, rather than all-powerful and terrifying.

In terms of his ability to provoke fear, the Master has a chequered run (literally, in *The Five Doctors*) throughout *Doctor Who*'s history, occasionally coming across like a pantomime bounder. Roger Delgado and Anthony Ainley bring bags of steely-eyed gravitas to their tenures, while John Simm's Master is a more modern breed of sociopath. Even Eric Roberts' American Master, in 1996's TV Movie, has his effectively reptilian moments.



Deadly Derek: "I... am... the Master!"

The scariest Masters are encountered by the Fourth and Tenth Doctors. In *The Deadly Assassin* (1976), Peter Pratt's Master is a decaying husk squirreled away beneath Gallifrey's Citadel with a face which is pure nightmare fuel. Come *The Keeper of Traken*, Geoffrey Beevers may be saddled with a lower prosthetic budget, but redeems himself with admirably creepy vocal tones. And Sir Derek Jacobi is comprehensively chilling in 2007's *Utopia* as Professor Yana, the loveable eccentric who doesn't realise he's a mass murderer. Never have the words "I... am... the Master" been uttered with such goose-bump relish. ►

TERRANCE OF THE AUTONS

Terrance Dicks worked on *Doctor Who* as script editor and writer between 1968 and 1983. Few men are more qualified to discuss fear in the programme than the writer of *Horror of Fang Rock*...

Why do you think *Doctor Who*'s chief stock-in-trade turned out to be behind-the-sofa fear? That's pretty unique in British TV, isn't it?

"I don't think so. Fear is a part of drama – you have ups and downs and put your heroes and heroines in danger. I think it was *noticed* more on *Who*, because it was initially seen as a children's show. Frightening children is always a controversial area! [Late *Doctor Who* producer] Barry Letts always used to say that although kids really knew the Daleks wouldn't beat the Doctor, we had to convince them that they might!"

Would you agree that *Doctor Who*'s biggest and best scares tend to be free or at least cheap?

"There's something in that, yeah. I would even go further, you see, and say that a monster is most effective when you *don't* see it. When you see the giant footsteps outside, and come across a guard's mangled body and a steel door that's been ripped off its hinges... that's when it's scariest. Something lurking out in the dark and smashing on the door, trying to get in. Once you see it, it's a guy in a rubber suit! Suspense is better than spectacle, in a way."

***Horror of Fang Rock*, your scariest story, is a positive example of that.**

"Yes, there's an unseen menace. You don't know exactly who might be the Rutan in disguise. Of course, it's the old Agatha Christie thing: people trapped in an enclosed environment, knocked off one by one. It had that going for it: anyone you encountered in a dark corridor might be a Rutan."

Which of your own *Doctor Who* stories do you think is the scariest?

"I would agree with you about *Fang Rock*. *State of Decay*: I've always been fond of vampires. Vampires and Nazis! Vampires are scary because they have this appearance of normality and sometimes even courtesy."

With your own work on *Doctor Who*, where did you personally draw the line between 'scary' and 'too scary'?

"I wasn't the line-drawer! Barry did that job. He was a far more sober and responsible person than I've ever been, but we quite frequently got into trouble. For instance, the animated troll doll in *Terror of the Autons*. After that show went out, children all over England were refusing to take their teddy bears to bed in case they grew fangs! Barry said, 'We made it clear in the show that it was an ugly troll doll, a curiosity and not a child's toy'... but it still caused a furore!"

After that fuss, did the team work differently?

"Not really, no. You always tried to exercise general caution. You didn't want to go too far, but the show's got to be scary or it's not exciting. A perpetual tightrope."

Can you remember a meeting when you decided to tone down a scene?

"It wouldn't have happened quite like that. For instance, Barry kept an eye on the progress of special effects. During production on *The Claws of Axos* [which Terrance script-edited in 1971], the effects department had worked out a way of showing how people died after being absorbed by Axos. They sucked the air out of a rubber face, so it collapsed inwards. Barry said, 'Yes, very good, very good. Cut it out!' He thought it was too scary. They protested like mad and I was on their side. In the end, they were allowed to use it, but only in one quick cut. So we constantly made those kind of 'regulated decisions'."

What's your favourite scary moment in any of the *Doctor Who*s you worked on?

"The Raston Robot slaughtering the Cybermen in *The Five Doctors*. That was a last-minute thing: I'd delivered a final draft, but script editor Eric Saward thought the Third Doctor and Sarah Jane's journey to the Dark Tower was too easy. So I added this scene. The special effects people really took it to heart and did it big style!"

We're surprised the Raston Robot never returned!

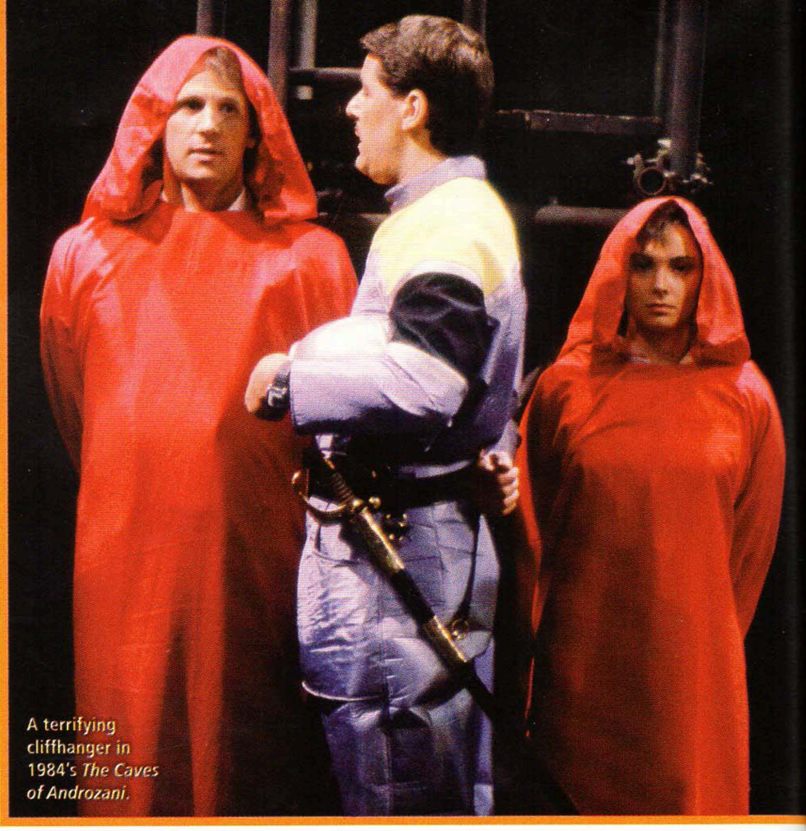
"It did in my books! Several times."

What's your favourite scary moment in post-2005 *Doctor Who*?

"Hard to remember. I have a slightly confused memory of the whole show! Because they move so fast, they don't get the opportunity to build up suspense in the way we used to. But it's still a very scary show."

THE A-Z OF DREAD

Bedtime scares! Giant dolls in *Night Terrors*.


A terrifying cliffhanger in 1984's *The Caves of Androzani*.

K is for KILLER DOLLS

Perhaps even scarier than robots. They're replicas of us, but aren't supposed to do anything. When they confound expectations, our fear-glands twitch.

While the dolls of *Night Terrors* are unnerving creations and look great, with their oversized heads and dark eye slits, Autons are *Doctor Who*'s quintessential mannequins. Puppeted by the Nestene Consciousness, they made such an impact with just two appearances, in 1970's *Spearhead from Space* and the following year's sequel, that Russell T Davies employed them in *Doctor Who*'s 2005 relaunch story *Rose*, knowing they'd strike a chord in older viewers' minds as "them ones what broke out through shop windows."

By *The Pandorica Opens*, Autons can fully replicate human appearance. Roman Rory killing Amy is one of *Doctor Who*'s most shocking and disquieting scenes.

L is for LIGHTHOUSE

Taking place in a remote early twentieth-century lighthouse, 1977's *Horror of Fang Rock* is one of *Doctor Who*'s most enduringly scary yarns. The setting is essentially one long corridor, vertically corkscrewed, with the odd pokey room attached. Once the monster's inside, there are far fewer places to run than in your average besieged base.

Writer Terrance Dicks takes full advantage of his cramped setting, while the production team really sells the idea that we're marooned. The cliffhangers are fantastic. This, despite the fact that Part One ends with a shipwreck, involving characters we have yet to meet! Part Two closes on the wickedly effective old-school horror cliché of the lights going out, accompanied by a ghastly scream. At the climax of Part Three, Tom Baker delivers the simplest of reveals with bone-tingling impact: the Doctor thought he'd locked the Rutan out, when in fact he's locked it in with them.

Elderly lighthouse keeper Reuben is *Doctor Who*'s all-time spookiest 'taken over' guest character. You know what it is? The smallest of smiles, stretching across his deathly pale face. That's not a good smile. See also: Thea Ransome in the final part of *Image of the Fendahl*.

M is for MIDNIGHT

This 2008 story also deserves its own entry because it exists in a category of one. With the possible exception of 1964's *Inside the Spaceship*, with which it has a certain kinship, *Midnight sustains* fear like no other story.

Russell T Davies' central concept, of an entity which mimics others, breeds paranoia and ultimately devours identity, is distressing enough. But from the moment that Sky Silvestry (Lesley Sharp) is no longer at home behind her wide eyes, the sheer intensity of what follows is extraordinary. *Doctor Who* tends to dish out its fear in short bursts, or set-pieces at most. *Midnight* mercilessly builds and builds until it reaches fever pitch, with the Doctor clearly in immense jeopardy thanks to a superbly committed performance from David Tennant. When the Doctor's scared, we're even more scared than usual, like kids using their parents' reactions as a gauge. Brilliant. Best of all, we get no explanation for the entity, cementing *Midnight*'s status as a classic *Doctor Who* chiller.

N is for NASTY DEATH

Death has always been a lurking threat for the Doctor and his companions, but from the early 1980s the show shifts boundaries concerning the depiction of violence and its consequences. With more gruesome violence in the air, the Doctor and co's potential fates become nastier and more rooted in reality, cranking the jeopardy and tension.

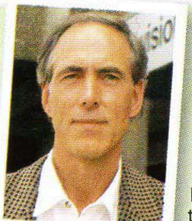
The Fifth Doctor seems to face decapitation every other week. In the remarkably vivid cliffhanger of *The Caves of Androzani* Part One, a firing squad seemingly unleashes a hail of submachine gun bullets at the Doctor and Peri, as spent casings hurtle from the weapons. The Sixth Doctor's tenure is most often cited for its brutality and there's indeed plenty on display. Yet the violence of the Fifth Doctor's era is more dismayingly perilous for its contrast with this Doctor's more placid nature. Picture yourself teleported into the churning madness of 1984's *Resurrection of the Daleks* where, every few minutes, people either contract a fatal virus, are shot by fake cops, blown up or blasted by psychotic mutants in tanks. Really bad news.

O is for OH DEAR GOD, THOSE EYES

Mess with someone's eyes and their appearance changes dramatically. Humanity evaporates. *Doctor Who* may have utilised more scary eyes than any other show in history. Eyes glowing red (*The Robots of Death*, *Planet of Evil*), eyes glowing green (quite literally stand up, Fenric, for your splendid appearance in the cliffhanger of *The Curse of Fenric* Part Three), eyes like ping-pong balls made of meat (*The Deadly Assassin*), eyes surrounded by frosty flakes (*The Invisible Enemy*), completely black (2006's *Tooth and Claw*), snake-like (The Master in the Paul McGann TV Movie) or just downright freaky (2009's *The Waters of Mars*). Lastly, we have the scariest eyes of all: Tom Baker's.

SEASONS OF FEAR

Philip Hinchcliffe produced 16 *Doctor Who* serials between 1974 and 1977 – an era generally considered to be the show's scariest.



What was the motivation behind making your stories scarier?

"I set out primarily to create stories which were imaginative, mysterious and other-worldly within the marvellously freewheeling premise of the programme. The 'fear factor' was not an aim in itself – we weren't trying to do 'Hammer House of Horror' – but scary moments were part of the suspense and thrills inherent in the genre. They were dependent upon the storytelling, the successful evocation of atmosphere, the use of incidental music and the acting – all of which contributed to the audience's 'willing suspension of disbelief'.

What particular scary scenes are you most proud of?

"I believe individual frightening moments often occurred when the audience's expectation was 'trumped' by something sudden and which they didn't foresee, such as the ending of Part One of *Pyramids of Mars*. These moments were particularly strong in stories which featured human possession by a malevolent superhuman power or entity. Perhaps they tap into the deep rooted fear in the human psyche of the 'demonic'.

"You could loosely refer to these motifs and elements as 'Gothic' – part of the Romantic period influence – but we never used the term at the time. I think [script editor] Bob Holmes and I were both drawn to stories which combined the earthly recognisable world on the surface (no matter what period) with darker forces at work beneath! *The Empty Child* in the more recent *Who* fell into this category to my mind, and was very successful."

P is for POSSESSION

The Big One. Few frights achieve so much with so little. A character's eyes go all funny, they speak with a different voice and you're away. Chills a-go-go.

Other entries here contain plenty of fine examples of possession, but other classics need noting. *Human Nature*'s Family of Blood (2007) are an alarmingly alien motley crew, while Professor Travers is fearsome when possessed by the Great Intelligence. Then we have the seaweed-possessed Mr Oak and Mr Quill in 1968's *Fury from the Deep*. These gentlemen initially resemble a comedy duo of maintenance engineers until they emit toxic gas from inexplicably wide mouths, becoming two of *Doctor Who*'s most frightening things.

It's worth further noting the bonus impact when a TARDIS regular falls under the 'fluence. Think of the Doctor in *The Invisible Enemy*, so grave as he levels that blaster at an unsuspecting Leela. Sarah Jane under Eldrad's control in 1976's *The Hand of Fear*. Tegan piloted by the Mara in *Kinda* (1982) and *Snakedance* (1983). The most literal and seemingly permanent possession of a regular occurs in Part Eight of *The Trial of a Time Lord* (1986), when Peri's brain is surgically replaced with that of an overgrown slug. If the concept initially seems too OTT-horrible to register as frightening, then Nicola Bryant's performance as Peri's new persona drives it home.

Q is for THE QUESTION

You'd hardly credit the enquiry "Are you my mummy?" as the kind of shiver-worthy catchphrase which might be repeated by the Tenth Doctor as a throwaway gag three series later. Yet as always, context is key. When spoken by a child in a gas mask, whose face *is* the gas mask, it becomes a source of real unease. And when you think you're listening to that question looped on a big reel of tape, only to realise that the tape has run out and the child's *standing behind you*, we're talking a full Upright Neck Hair Situation.

There's something scary about a question: perhaps because it demands a response. See also: "Who am I?" (*The Face of Evil*), "Who turned out the lights?" (*Silence in the Library* (2008)), and "Please, will you help me?" (*The Lodger* (2010)).

R is for REANIMATION

It's always alarming when something which has long lain dormant (since before the dawn of time, for instance) begins to stir. The textbook example is *The Tomb of the Cybermen* (1967), wherein the silver-suited bounders come back to life and slowly, oh so slowly, vacate their tombs.

Further notable instances of unwelcomely reanimated things include Bok in *The Dæmons*, Eldrad's spider-like stone hand in *The Hand of Fear* and Davros in his swirly blue-lit mist in *Resurrection of the Daleks*.

There's a corker of a scene in 2012's *Asylum of the Daleks*, as the Doctor and Amy are menaced by Dalek-animated corpses. The threat is so immediate, it drives the Eleventh Doctor to get physical, something he so rarely does. And that shot of the living dead waggling a bracelet on a solarised monitor is a real winner.

Instances of the reanimated dead on *Doctor Who*'s timeline include the Chief Caretaker (Richard Briers) in 1987's *Paradise Towers*, Captain Cook (TP McKenna) in 1988/89's *The Greatest Show in the Galaxy*, the dead enslaved to computer systems in 2005's *The Long Game*, braindead Captain Revere driving mining machines in 1984's *Frontios*, Reuben, Scarman, and of course *Silence in the Library*'s walking skeletons. If you want to keep *Doctor Who* fans busy for half an hour, ask them whether Cybermen and Gas Mask People fit the undead category!

The relative lack of competition shouldn't diminish *The Unquiet Dead*'s achievement of presenting *Doctor Who*'s finest zombies (2005). Dead old Victorian lady rises from her coffin, snaps her mourning grandson's neck and marches off along streets, shrieking? Just about the Best Thing Ever.

S is for SUTEKH'S SERVANT

Pyramids of Mars is, minute for minute, the scariest *Doctor Who* story. Its numerous attractions include hulking robo-mummies, a disquieting future-vision of the world as a howling void, reanimation, transformation, nasty death *and* pure evil from Sutekh The Destroyer, whose lair is the very last place on Earth you'd want to hang out. This serial is a greatest hits compilation of *Doctor Who*'s scare tactics.

Arguably, the most frightening character is Sutekh's Servant. His impact is heightened by the brief amount of time we witness him in full black regalia, before he becomes a deathly pale manifestation of the late Marcus Scarman and demonstrates an invulnerability to bullets. Sutekh has a backstory, but we know next to nothing about his horrendous henchman: is he a murky presence inside the reanimated Scarman, or simply Marcus Scarman reanimated by Sutekh?

The first time we see him, he's a shadowy figure approaching through a vortex within an open sarcophagus, to the sound of insanely crashing, funereal organ pipes. There's a terrible inevitability about his arrival, and then a wonderful cruelty as he immolates Part One's placeholder-villain Ibrahim Namin. Like Sutekh, the Servant has the scariest voice ever, which is unsurprising since both are voiced by Gabriel Woolf. Terror on a stick.

T is for TRANSFORMATION

Body horror is one of *Doctor Who*'s touchstones. Let us have a moment of silence for Noah in *The Ark in Space* (1975), not to mention *The Seeds of Doom*'s Winlett (1976), who slowly becomes vegetable matter in a bed as Antarctic winds rage outside.

There's a fine line between scary and disturbing when it comes to this stuff. There's fantasy body horror, like Richard Wilson's face superbly becoming a gas mask in *The Empty Child*, and then there's Osborn's fellow officer slowly turning around in *Resurrection of the Daleks* to reveal half a face of fungus, which is just downright grim (if a potent slice of horror). Transformations also feel slightly more comfortable when they pay homage to traditional horror: in *Inferno* (1970) and *Planet of Evil*, Professors Stahlman and Sorenson respectively suffer werewolf-esque and Jekyll-like mutations. Compared to these two, the infected aggressors of *The Waters of Mars* are hardcore-scary.

Some transformations see characters vanish altogether. In *The Three Doctors* (1973), Omega removes his helmet to reveal a whole bunch of macabre nothing: the black hole in which he lives has destroyed his physical self. A similarly spooky moment occurs in 1976's *The Masque of Mandragora* when Hieronymous' mask is ripped off to reveal a ball of energy in lieu of a face.

Mark Gatiss does body horror right. 2006's *The Idiot's Lantern* sees 1950s folk with eerily blank faces, while *Night Terrors* has Amy turning into a big doll. Pre-millennial *Doctor Who* is often even stranger, with Inspector McKenzie becoming 'primordial soup' in *Ghost Light* (1989) and *The Mark of the Rani* (1985) turning people into trees.

Thea Ransome, who becomes the Fendahl's golden-robed core, undergoes one humdinger of a lifestyle change. This metamorphosis is all the more striking for having been foreshadowed two episodes back by inspired, sustained shots of a glowing skull overlaid on her face. While, in the cold light of 2012, we might notice that Transformed Thea's eyes have been painted on, they still look *insane*. It's a brilliantly bizarre affair, quirkily written, shot and edited. Transformed Thea still has the power to chill, as she slowly rises from the dark basement floor in a Jesus Christ pose. And here's the scariest part of all: where is Thea Ransome by this point, the real Thea? Her soul is lost, overwritten, cast to the winds.

Cybermen perpetuate the show's most unsettling transformations. If loss of humanity is an enduring theme in *Doctor Who*, Cybermen are that theme's enduring emblem, quite literally removing humanity: mind, body and soul.

From the partial Cyber-conversion seen in *The Invasion* (1968), through Lytton's full metal jacket in *Attack of the Cybermen* (1985), all the way to Craig's near-conversion in 2011's *Closing Time* (which effectively suckers us in, making us momentarily believe that the loveable everyman might get Cyberised), Cybermen are about far more than exterminating you. They're walking symbols of mindless conformity, which is always something to fear. ►

Body horror as Lytton is converted in 1985's *Attack of the Cybermen*.

U is for UNDER SIEGE

One of *Doctor Who*'s central propositions is Something Outside That Wants To Be In. It happens so often in *Doctor Who* that these stories have even been given a handy umbrella name: Base Under Siege. BUS tales trade on claustrophobia and the gnawing inevitability that the monsters will ultimately enter.

1960s producer Innes Lloyd is credited with introducing this story template as a cost-saving measure to minimise the number of sets, and it runs right through *Doctor Who* history. The first Base Under Siege story is 1966's *The Tenth Planet* and notable scary examples since include *The Moonbase* (1967), *Revenge of the Cybermen* (1975), *Horror of Fang Rock*, *Earthshock*, *The Parting of the Ways* (2005), *The Waters of Mars* and *The Pandorica Opens*.

V is for VASHTA NERADA

Shadow-piranhas that pick your flesh to the bone in seconds! They're one of Steven Moffat's most devilish creations and in *Silence in the Library/Forest of the Dead*, he continually positions them one step ahead of us, maximising their shock potential. A neural device loops the final thoughts of a dead man in a space suit as his bleach-white skull clunks forward against the visor. That's cutting edge, world class fright and fits *Doctor Who* like a bony hand in a glove. As a special bonus, the Vashta Nerada eventually talk! I love a sinister, abstract villain who speaks that special *Doctor Who* Language, in which the only verbs worth using are excessively formal.

Talking of talking, 'V' is also for scary *voices.* The Animus, Morbius, Sutekh, the Nucleus, Magnus Greel, Daleks and so many more prove that terror is only a recording booth away.

W is for WEEPING ANGELS

After the devastating events of *The Angels Take Manhattan* (2012), the stone sadists are fresh in our minds. 2007's *Blink* introduces the ingenious premise behind them: they come closer when you blink. And, unless you're undergoing *Clockwork Orange*-style aversion therapy, blinking is inevitable. The Angels might as well move when you *breathe*.

Perhaps the best thing about these unearthly beings is their evolution. Steven Moffat understands that fear needs to stay fresh. In 2010's *The Time of Angels* and *Flesh and Stone*, they're snapping necks and displaying casual wickedness via the innocuous vocal cords of dead Cleric Bob. Amy's involuntary verbal countdown is one of *Doctor Who*'s weirdest and most disconcerting moments. Come 2011's *The God Complex*, when Amy meets her biggest fear in a hotel room, it was always going to be the Angels.

Hell's Angel! A stone terror in *The Angels Take Manhattan*.

X is for X FACTOR

No, not the fear of *Doctor Who* losing the eternal BBC/ITV ratings battle, but the *unknown*.

As the makers of 1999's *The Blair Witch Project* learned to their eternal profit, if you show viewers nothing, they'll mentally fill that blank space with far worse things than you could ever dream up. Just like bodily possession, the unknown tends to be free. Tellingly, it's woven into the very name of this show.

In *Kinda*, one of *Doctor Who*'s most unnerving moments was achieved for the cost of a small wooden box. The Fifth Doctor, Todd and Sanders are trapped in a cell and forced to open this box, as Part Two's cliffhanger shriek sails in, forcing viewers to imagine the contents for a full six days.

Part One of 1964's *The Sensorites* climaxes with the sight of a spectral alien face appearing at the spaceship's window, staring right in. Regardless of how they'll come to feel about the rest of the serial, audiences will have to live with that arresting image for a whole week.

Underground, overground: A Yeti goes wombling in *The Web of Fear*.

To this day, some of the more intimidating and intriguing entities are the ones we know little about, from Voords to the Great Intelligence to Ambassadors of Death to Nimon to Mara to Ood. It's easy to forget that when a nervous Doctor is forced to summon the Time Lords in Episode Nine of 1969's *The War Games*, audiences have no idea what to expect from these all-powerful deities.

Y is for YETI

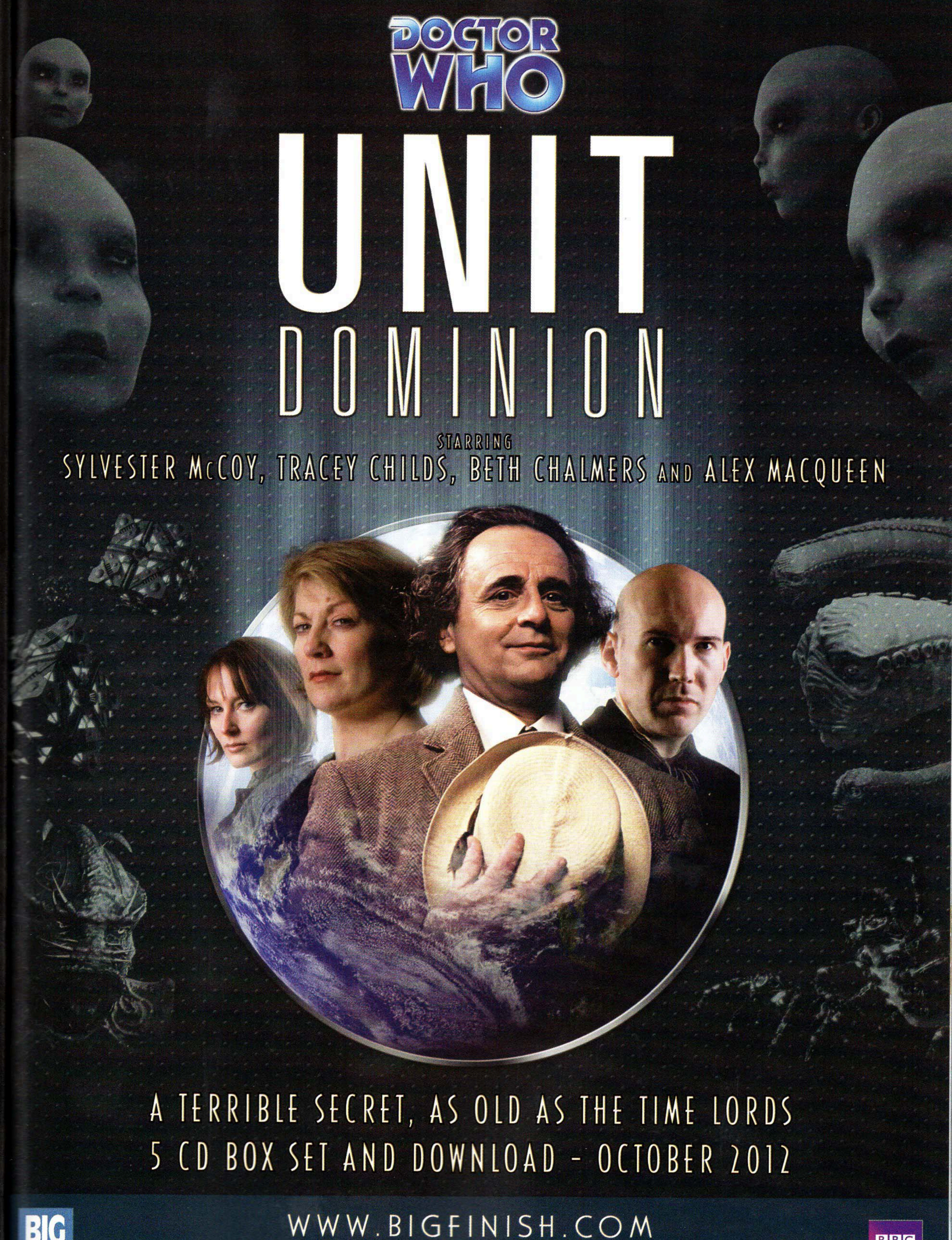
Automatons, yes, but the Yeti deserve their own entry. So often, when laid bare against Tibetan hills in *The Abominable Snowmen* (1967), they appear borderline cuddly. Transform them into scruffier, darker new models, plonk them in the London Underground and shoot them brilliantly in *The Web of Fear* (1968), on the other hand, and they look fantastic. The opening episode's scene in which a dormant Yeti comes to life is a gem. You really wouldn't want to bump into one of those bad boys while trying to get the Northern Line to Tooting.

Z is for ZERO, ZYGONS & ZOE CLONES

That's *The Eleventh Hour*'s Prisoner Zero to you (2010). Just like Zygons and many other foes, Prisoner Zero can change its appearance in order to masquerade as human beings. It might falter when it comes to voice/mouth co-ordination, but this only gives rise to top-notch moments like its impersonation of a man with a dog (which gives new meaning to the question "Why have a dog and bark yourself?").

Zygons are obviously great, full-stop, but impersonating humans – not to mention making horrendous noises – lends the barnacled baddies an added, insidious menace which elevates them to the 'classic monster' league. Elsewhere in *Doctor Who*, the Master of the Land of Fiction creates a scary Evil Zoe and Jamie to lure the Doctor into his clutches – a trick which Rassilon repeats in *The Five Doctors* by conjuring the pair up as phantoms. Even the Daleks have got in on the 'fake people' act these days, with their newfound ability to create human pawns who are indifferent to their past lives.

What new scares lie ahead? One thing's for sure, *Doctor Who*'s future looks even more stupefyingly scary, so get used to the back of that sofa... DWM



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COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

TRIAL AND ERROR

The Inquisitor (Lynda Bellingham) presides over the Doctor's (Colin Baker) trial.

Doctor Who returns after an extended absence and the Doctor himself is put on trial – both on and off screen...

Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES TWENTY-THREE (1986)

The Mysterious Planet. Mindwarp. Terror of the Vervoids. The Ultimate Foe.

Hang on, no. Make that *The Mysterious Planet, Mindwarp, The Ultimate Foe, Time Incorporated.*

That's clearly wrong. It's *The Trial of a Time Lord* 1-4, *The Trial of a Time Lord* 5-8, *The Trial of a Time Lord* 9-12 and *The Trial of a Time Lord* 13-14.

No, no, NO. It's just one big story, *The Trial of a Time Lord,* no divisions, no individual segments.

Oh, season 23! How you tease...

What would we have done without Season 23? It (or its absence) gave us so much. A whole new set of 'missing' stories! Arguments about what the real stories were called! A TARDIS tin that could be used in a future **DWM** feature! (For those who can't imagine a time before DVD, you need to know that the original 1993 VHS releases were put in a cardboard box inside a TARDIS tin with a picture of one of the Doctors on the bottom. Neither box nor tin fitted neatly

MYTH MAKERS

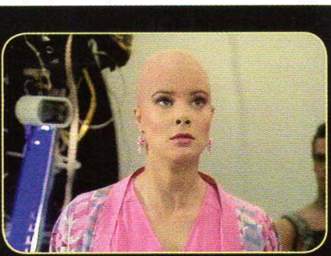
ERIC SAWARD

WRITER and SCRIPT EDITOR

Eric Saward trained to be an English teacher, but writing was where his heart was – the attraction of teaching, he said, lay in the long summer holidays during which he could write. After having had several radio plays produced, he decided to write full time. Saward was recommended to *Doctor Who* script editor Christopher H Bidmead as a potential writer for the series, a recommendation that led not only to the commission of 1982's *The Visitation*, but to Saward becoming the show's new script editor. Unfortunately, he became quickly disillusioned with the job, finding that low budgets plus writers who were not experienced in working on a programme with such complexities as *Doctor Who* meant he was having to spend a substantial amount of his time rewriting scripts. He also wrote several more scripts of his own, where monsters and extreme violence played a large role: *Earthshock* (Cybermen and the death of Adric), *Resurrection of the Daleks* (Daleks and Tegan's departure), and *Revelation of the Daleks* (Daleks and nearly everyone dies horribly). Then there's *Attack of the Cybermen* (Cybermen, Lytton's death), which may not have been credited to Saward but was either partly or wholly (sources differ) from his pen. He also wrote the comedic *Slipback*, the first original *Doctor Who* radio serial, broadcast in 1985. A deteriorating behind-the-scenes relationship with producer John Nathan-Turner culminated in Saward's resignation, taking his script for the fourteenth episode of *The Trial of a Time Lord* with him, and his becoming a freelance writer once again.

MEMORABLE MOMENTS

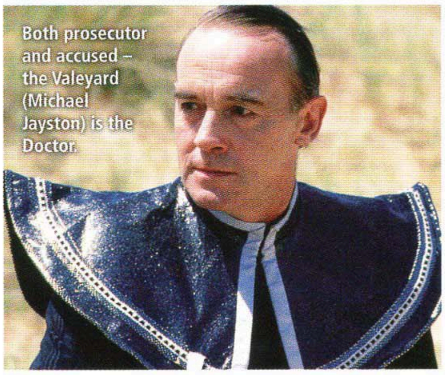
"Well, I suppose there is a billion to one chance there was a place called Marble Arch on Ravalox."
(*The Trial of a Time Lord* Part One)
Peri and the Doctor make an upsetting discovery.



"Warm. Not cold. My body is warm. Wonderful. Legs. Toes. Toes wriggling."
(*The Trial of a Time Lord* Part Eight)
Oh my. Chills down the spine. Peri loses her hair, but gains one of the most effective companion departures ever.

"In your house in Pease Pottage, you had a large garden. What did you do with the plants and weeds you uprooted?"
(*The Trial of a Time Lord* Part Twelve)
The Doctor and Mel discover the Vervoids' version of a compost heap.

"Did you call him… 'the Doctor'?"
(*The Trial of a Time Lord* Part Thirteen)
The Doctor discovers that the Valeyard is actually an amalgamation of the dark side of his own nature, somewhere between his twelfth and final incarnation.



Both prosecutor and accused – the Valeyard (Michael Jayston) is the Doctor.

alongside the cases of all the other *Doctor Who* VHSes on your shelf and no-one could afford to buy seven sets to get one for each Doctor. Did the manufacturers not understand *Doctor Who* fans *at all*?) Endless speculation over Peri's fate and Mel's introduction! Imaginary comparisons between Robert Holmes' plans for ending the season, Eric Saward's plans for ending the season, and the season ending we actually got! A new entry in the fan lexicon: 'hiatus'. Surely we're the only people who regularly use the word without adding 'hernia'!

There are a lot of problems with Season 23. When neither writer nor script editor know which bits of the story are real and which are the result of Matrix tampering, how on Earth is the poor viewer supposed to follow what's going on? The unprecedented 'previously on *Doctor Who*' pre-credit sequences aren't going to help anyone if the sense wasn't there in the first place. And then, having the characters themselves making negative comments about the action that they (and the audience) are viewing is… foolhardy, shall we say. An open goal for any watching critics.

Oh, but there are some wonderful moments in this season too, make no mistake. The opening model shot has often been praised. Sil returns. Episode 13's gothic Victoriana is quite, quite lovely. Colin Baker and Michael Jayston are uniformly excellent. Crozier is a chilling villain and there's also BRIAN BLESSED! A *Doctor Who* murder mystery story is such a fun idea, it's surprising it's never really been done before. Peri's exit is stunning: horrifying, memorable and upsetting.

Ah yes. Peri's exit. There's always a conflict between the demands of drama and desire. *Of course* we don't want Peri to be dead. (Just as *of course* we'd like Donna to remember her adventures, or the Second Doctor to collect Jamie again.) Undoing the heartbreaking endings is 'nice', but it throws away all the dramatic impact retrospectively. *Doctor Who* is trying to have its cake and eat it, and just ends up with a few disappointingly stale crumbs.

Having cake and eating it is Season 23 all the way through.

CAKE EATEN: Peri's dead!

DESIRE TO STILL HAVE CAKE DESPITE IT ALREADY BEING EATEN: But in case that upsets people, we'll say that actually she's a happy warrior queen.

CAKE EATEN: This is the longest *Doctor Who* story of all time!

STAR PERFORMANCE

COLIN BAKER

THE DOCTOR

Although Colin Baker (who was born in 1943 during a London air raid) liked the idea of becoming an actor – as a boy he had not only appeared in school productions but, aged 13, had been cast in a television programme – he instead studied law and become a solicitor. After a few years, however, the lure of the stage became too much, and at the age of 23 he joined the London Academy of Music and Dramatic Art (LAMDA). After time in repertory theatre he began to get television roles, and in the mid-1970s became a household name as the unscrupulous Paul Merroney in the Sunday evening drama *The Brothers* (for which he was voted the Most Hated Man in Britain by readers of *The Sun* newspaper). Marriage to his *Brothers* co-star Liza Goddard ended in divorce – funnily enough, both would later guest-star in Season 20 of *Doctor Who*; Goddard as Kari in *Terminus*, and Baker as Maxil in *Arc of Infinity*. Baker had been concerned that accepting the part of Maxil would mean he could then never be considered for the role of the Doctor himself, but his fear was unfounded as producer John Nathan-Turner decided he was exactly the man to replace Peter Davison. Sadly Baker's reign was cut unceremoniously and unjustly short. His time on the show may have come in for some criticism but his later work on Big Finish's *Doctor Who* audio plays brought him some long-overdue recognition, leading him to be voted Best Audio Doctor. He has worked extensively in theatre – including a recent *tour de force* as Inspector Morse – as well as popping up frequently in television guest roles. Colin has used his time in the public eye to help charity, doing an enormous amount of work for FSID (the Foundation for the Study of Infant Deaths) following the tragic death of his son, Jack, from Sudden Infant Death Syndrome. He and his wife Marion have four daughters and live in Buckinghamshire with a host of animals.

> **"Colin Baker and Michael Jayston are uniformly excellent. Crozier is a chilling villain and there's also BRIAN BLESSED!"**

DESIRE TO STILL HAVE CAKE DESPITE IT ALREADY BEING EATEN: But in case that's too much for people we're dividing it into four bits.

CAKE EATEN: There's nothing you can do to stop the catharsis of spurious morality!

DESIRE TO STILL HAVE CAKE DESPITE IT ALREADY BEING EATEN: oh, actually, turns out there is something you can do.

It's the wasted opportunities that grate the most. A story about the Doctor on trial should have been amazing – it's not as though he hasn't done a few morally dubious things in his time. A companion who leaves with the Doctor before he's met her! Imagine what timey-wimey stuff Steven Moffat could have done with that. Tom Chadbon's back but *isn't* playing Duggan – that's almost as wasted an opportunity as Jacqueline Hill returning and not putting her in a cardie. The villain turns out to be an evil version of the Doctor himself – *Amy's Choice* shows just how effective that idea could be. The Doctor not being able to trust his own memories is a scary concept – he's the hero, both he and we have to be able to trust he knows what he's doing. The pairing of the Sixth Doctor and Peri is much more comfortable this season, but we're barely allowed to see them enjoying each other's company.

But of course, the most wasted opportunity of all: "Carrot juice, carrot juice, carrot juice." The Sixth Doctor had so much more potential. This shouldn't have been goodbye. DWM

MARY TAMM 1950-2012

First Lady OF TIME

Mary Tamm, who died in July, once described *Doctor Who* as "a fantasy of what acting is about - just dressing up and being silly!" We pay tribute to the original Romana...

Feature by MARCUS HEARN

If Mary Tamm had a 'type' as an actress, it was the ice maiden. Throughout her career she was cast according to her glacial beauty, and audiences rarely glimpsed her true personality.

She was born in Bradford on 22 March 1950 and admitted, "I did have quite a strong Yorkshire accent, but after my training we were encouraged to speak a standard English. Because I'm Northern I think I've tried harder than most, so I was cast at the beginning of my career as very posh, and sometimes still am. But I'm not really!"

Mary was the working class girl who made a career out of playing upper class ladies, but there was another, hidden facet to her character. Her parents were Estonian, and had escaped their home country after the war. Her mother had been an opera singer, her father a farmer and landowner. He had lost four brothers to Stalin's gulags and wanted to raise his new family in a country free from persecution.

There would be a price to pay for this freedom - he took a mundane job packing wool in Lister's, Bradford's largest mill. His wife gave up her career to raise Mary and her older sister Tina, giving private singing lessons from their home.

Mary attended Drummond Road Infants' School, and at a young age learned that she was different from many of the other children. Fluent in Estonian and English, she was branded as one of the "bloody foreigners" and her mother was spat at in the street.

She tried hard to conform, and enthusiastically volunteered for a number of school plays. Her first role was as Santa's helper in a Christmas production when s he was five, and by the following year she had decided to become an actress.

At Lilycroft Primary School in 1957 she sang a solo verse from the carol *In the Deep Midwinter*. "As I innocently started the verse, I was astonished to see the heads of the parents jerk up suddenly from their programmes, and listen in rapt attention. It was my first taste of power over an audience, and I loved it," she remembered.

Mary does some shopping before hitting the Roundhouse to see some prog rock.

Mary was just 11 when she joined the Bradford Civic Theatre and Film House, a semi-professional organisation that had been a launching pad for *Look Back in Anger* director Tony Richardson. Her formal education took priority, however, and in the same year she won a scholarship to Bradford Girls' Grammar School. Although renowned as one of the best schools in Bradford, Mary suspected that even the staff had marked her out as different; on the first day the headmistress inexplicably read her name out from an alphabetical list as 'Mary Jam', thereby saddling her with the nickname 'Jammy' for years to come.

As a teenager Mary was pulled in different directions from her family - after her brief and unsuccessful membership of a traditional Estonian dance troupe Mary opted to instead spend her Saturday nights at the Mecca Locarno ballroom, twisting to the beat groups that visited from London, Manchester and Liverpool.

London, and specifically the Royal Academy of Dramatic Art, was fast becoming her next goal. In 1963 she wrote to John Fernald, the principal of RADA, and she treasured the encouraging letter he sent in reply. She was, he gently explained, much too young to enrol, but he urged her to study the arts and literature in the meantime.

When not dreaming about becoming an actress she would spend her time watching other people perform. Her mother took her on regular outings to the theatre and opera, and she would watch television - including the earliest episodes of *Doctor Who* - at various friends' houses.

In 1966 Mary took the lead role of the tramp in her school's production of the Capek brothers' *Insect Play*. She astonished the audience, and everyone else involved, by suddenly producing some unusual props - a pipe and matches she had borrowed from her father. She proceeded to light the pipe and smoke on stage, much to the consternation of her form mistress. By the time she left school she was more determined than ever to become an actress, so her mother finally abandoned any hope that her daughter would become a concert pianist.

When Mary was 17 she co-starred in a production of *Romeo and Juliet* at the Bradford Civic Theatre and Film House. The poor reviews ('Where was the passion?' complained one) didn't put her off, and later that year she successfully auditioned for RADA. However she couldn't get a grant to attend, so bowed to her parents' wishes to study for her A-levels instead.

Her social life continued to be dominated by acting - she joined the West Riding Youth Theatre and the amateur drama society Group Theatre, which produced plays at Bradford University. In 1968 Alan Ayckbourn presented her with the Best Actress award at the Bradford Drama Festival. A place at Bristol University was waiting at the end of her A-levels, but this time nothing was going to stop her going to RADA. In summer 1968 she moved in with her recently married sister in Olympia, London.

The new RADA intake wasn't until January 1969, so in the meantime Mary got a job as a secretary at a market research firm in Mayfair. She and four other girls moved into a flat in Notting Hill, and on Saturdays she sold second-hand fur coats from a stall at the nearby Portobello Road Market.

Her customers included members of the blues rock group Steamhammer, whom she would accompany to gigs all over Europe. She regularly went to concerts at the Camden Roundhouse, where she saw Pink Floyd, Cream, Traffic, The Who and her own personal favourites, Family. After a while she embarked on her first serious relationship, with Steamhammer drummer Michael Rushton.

In a 2011 interview for the Wireless Theatre Company she described how the strictness at RADA took her by surprise. "They were very cruel to you," she said. "They dragged you down to build you up again and quite a few people didn't survive the training. It was hard work, but I loved every minute of it."

Fellow student David Warwick has fond memories of her from that first term in 1969: "We thought that she must be of noble heritage; a princess at least. What she turned out to be was a down to earth Northern lass, daughter of a mill worker, glamorous but quite lacking in vanity, and with the most disarming character and infectious laugh."

Mary found a flat in Hampstead and moved in with her friend and fellow student Sharon Maughan. Soon after Michael Rushton moved in as well, but Mary was now moving in different social circles and they drifted apart.

In summer 1970 Mary and Sharon both tried temping to supplement their grants; despite having had no training Mary got a job as a shorthand typist but was immediately found out so became an office tea lady instead. She ultimately proved more successful as a waitress at trendy London restaurant Borscht 'n' Cheers.

Mary's second year at RADA brought her into contact with Hollywood royalty when she attended a lecture given by Steve McQueen. Her boyfriend Stephen Sheppard had a role in the gangster film *Villain* and he introduced her to its charismatic star Richard Burton. She was overawed, later describing him as "Perhaps the most magnetically attractive human being I have ever met." As she leaned forward to shake his hand the ►

Photograph: Ian Burgess

> **"We thought Mary must be of noble heritage; a princess. She turned out to be a down to earth Northern lass – with a disarming character and infectious laugh."**
>
> *Fellow RADA student, David Warwick*

◄ safety pin connecting the top of her blouse came undone, revealing her cleavage. The first words he said to her were "Nice chest."

She later wrote, "I suppose this would be considered politically incorrect today, but I was thrilled to bits."

She spent a memorable day with the hard-drinking star, which ended entirely innocently with them sharing fish and chips at her new flat in Fulham.

The rest of her time at RADA seemed to pass by in a blur, punctuated only by two months spent working at a kibbutz in Israel. She graduated in spring 1971, getting a job as a waitress in a hamburger joint in the King's Road while she waited for acting work.

No offers came, but an advert in *The Stage* newspaper prompted her to audition for the new Birmingham Repertory Company. Artistic director Peter Dews offered her a nine-month contract, later admitting that his wife had remembered her performance as Juliet in 1967 and insisted he employ her. Nine months would be enough to qualify Mary for her all-important membership of the actors' union Equity, and she started work in September 1971.

She made her début in the chorus of *First Impressions*, a musical version of *Pride and Prejudice* that featured *Paul Temple* star Francis Matthews as Darcy. Another musical, *Good Time Johnny*, saw Mary sharing a stage with Ronnie Barker and Joan Sims. George Bernard Shaw's *Man and Superman* had Patrick Mower in the lead, and she later played opposite Derek Jacobi in Harold Pinter's *The Lover*.

In an early sign of the restlessness that would characterise her career, Mary was already thinking of branching out. She screen tested for the role of the scantily clad heroine in the film *The Golden Voyage of Sinbad*, but lost out to the more voluptuous Caroline Munro. The relatively unknown Tom Baker would play the evil wizard Koura.

1972 brought a role in the ecological rock musical *Mother Earth*, staged at the Roundhouse where she had attended so many concerts three years previously. Problems with the direction and finance brought the production to a premature end, but her first film was just around the corner.

Tales That Witness Madness began filming at Shepperton Studios in November 1972. Mary was cast as the virginal daughter of a literary agent played by screen legend Rita Hayworth. Unfortunately it soon became clear that Rita was no longer up to the job – one scene required her and Mary to exchange no more than four lines, but Rita couldn't remember her dialogue and it went to 22 takes. Mary later told *Photoplay* magazine: "This was my first film, working opposite this *goddess* and wondering if it was always like this. I thought maybe she didn't like me and I got terribly paranoid."

Mary in *The Donati Conspiracy* with Windsor Davies

Soon after, Rita simply wandered off the set; it transpired that she had been suffering from undiagnosed dementia. Kim Novak stepped into the role and director Freddie Francis started from scratch.

Mary first appears reclining by a pool, wearing nothing but a white bikini and a large pair of blue-tinted sunglasses. Her character, Ginny, is a lovestruck teenager who is unaware that the object of her affections – the suave Kimo (played by Michael Petrovitch) – is secretly preparing to sacrifice her to an ancient god called Marmaloo. The situation plays even dafter than it sounds, and neither Francis nor Novak can lend any credibility to the hopelessly naïve script. "I can't really believe all this is happening," says Ginny, before she strips off to be filleted in Kimo's shower.

The film may have been disappointing, but being a starlet had its perks. Mary had clothes loaned to her by many of the early 70s' top designers, wearing outfits designed by Biba, Ossie Clark and Gina Fratini. "Life was a seemingly endless round of partying," she said. "Still being somewhat callow and shallow, I never stopped to think of all the organisation going on behind the scenes, but just effortlessly accepted it all as my due."

Her first television assignment came with an episode of ATV's provincial police drama *Hunter's Walk*. Mary's episode, *Reasonable Suspicion*. is one of the few to survive, albeit in black and white. She followed this with *The Donati Conspiracy*, a thriller in which she and Richard Beckinsale played revolutionary students.

She then went to Manchester to appear in three episodes of the Granada series *A Raging Calm*, staying in the city for several months. Director Roland Joffé (later to make *The Killing Fields* and *The Mission*) had taught her at RADA, and when he made his television début on *Coronation Street* in December 1973 he cast Mary as Hilda and Stan Ogden's daughter-in-law in two episodes.

The previous month Mary had auditioned for the role of Sigi in the forthcoming adaptation of Frederick Forsyth's *The Odessa File*. She was in the *Coronation Street* rehearsal room when she discovered she had won the role. She would be second-billed to Jon Voight, a major star since his 1970 Oscar nomination for *Midnight Cowboy*.

The Odessa File starred Voight as Peter Miller, an investigative journalist on the trail of Nazi war criminal Eduard Roschmann (Maximillian Schell). Miller's investigation leads him to the heart of ODESSA, a secret organisation established by former members of the SS to shelter and re-establish its fugitive survivors. They soon target him and his German girlfriend, cabaret dancer Sigi.

On 1 January 1974 Mary left her bedsit in Fulham and flew to Munich. She would spend the next three months filming in and around Hamburg, getting to know Voight and meeting the film's consultant, the legendary Nazi hunter Simon Wiesenthal.

Aside from one particularly tense sequence where Sigi is stalked through Hamburg's Elbe Tunnel, the character is largely there to fret over her boyfriend. It gave Mary little opportunity to prove that she could do anything but effect a convincing German accent and look fetching in one of Jon Voight's shirts.

Nevertheless, the film was a big international hit. Mary's career had reached incredible heights and she was just 24 – could she capitalise on her success? "It's a myth that there is one big break," she later told *Photoplay* magazine. "You need four or five lucky breaks, and eventually I think you get rewarded for endurance."

In 1975 Mary's salary from *The Odessa File* enabled her to get a mortgage on a one-bedroom flat in Clapham, and from there she went to Greece to make a film called *The Doubt* alongside her friend Jenny Runacre. Production ground to a halt when the financing collapsed; *The Doubt* was never completed and they were never paid.

Back in England, Mary's television career gathered momentum with an appearance in Thames Television's detective series *Public Eye* and one of her favourite roles, when she appeared with Jane Cussons, Patricia Hodge and Miriam Margolyes in the BBC's acclaimed adaptation of

SHARON MAUGHAN

FRIEND AND FELLOW RADA STUDENT

"Mary was my first and best friend at RADA. She was from Bradford and I'm from Liverpool – we came together because we were both rather tough Northern girls, amazed at the world opening up to us.

"Everything about Mary was so cool. I was like a provincial hick, but she had already come to London early and worked on a stall at Portobello Road Market. We lived in a small, but very cool, flat in Hampstead. Mary shared the big room with her long-haired musician boyfriend, and I had the smaller room. I was a bit shocked, because I didn't have a boyfriend!

"Years later, I was in an episode of a medical series called *Angels* and I invited Mary to the wrap party. That was where she met her husband, Marcus. It was the campest thing you've ever seen – they literally saw each other across a crowded room and it was suddenly as if no-one else was there at all.

"She just adored him, and he adored her. He was very solid, which is what you need when you work in a profession that's very precarious. Mary once told me how much she loved him. She said, "I think I'd die if anything happened to Marcus." Of course, what actually happened was the other way round.

"It's a funny thing to say, but I'll miss her physical beauty; she had

those ridiculously gorgeous eyelashes and the most beautiful mouth I think I've ever seen.

"Mary was my oldest friend, and I'm broken-hearted to lose her."

The Girls of Slender Means. She later described it as "undoubtedly one of the most exhilarating and creative work experiences of my life."

Mary's stunning looks and film star credentials ensured that the good times continued throughout the mid 70s. "My life was a whirlwind of parties, premières and photo shoots" she said, adding that she was accompanied by "a stream of eager escorts." She would dine at expensive restaurants such as San Lorenzo and Langan's, moving on to either Tramp or Annabel's, the proto discotheques that were renowned as London's most exclusive night clubs. Her celebrity status saw her invited to open supermarkets, and in March 1975 she joined the judging panel of Miss England.

The next film role remained elusive until 1976 when she was cast in *The Likely Lads*, a spin-off from the 70s revival TV series *Whatever Happened to the Likely Lads?* A shoulder-length haircut and perm provided a new image and she set off for rain-soaked Newcastle, a location that couldn't have been further from the exotic West German nightlife of her previous movie.

The Likely Lads is perhaps the decade's most accomplished sitcom spin-off, broadening the format of the series with an excruciating caravan holiday while remaining faithful to its cramped spirit. The holiday is merely the background to an examination of the way Mary's character Christina unravels the delicate dynamic between Bob (Rodney Bewes), his shrewish wife Thelma (Brigit Forsyth) and his best mate Terry (James Bolam).

In many ways Mary was the living embodiment of the contrast between the dour Northern settings and Christina's foreign allure. Her role in *The Likely Lads* could have been tailor made for her, and it remained the most satisfying of her brief film career.

In December Mary's friend Sharon Maughan invited her to a wrap party for the medical drama *Angels* at Television Centre. At that time Mary was seeing film producer Greg Smith, but at the party she was chatted up by a stranger called Marcus Ringrose. Marcus told her he designed sports cars, and left the party with her phone number. He didn't call, however, and Mary soon forgot about the encounter.

Mary and Marcus finally arranged a date for 26 February 1977. She discovered that he was not in fact a sports car designer but a law student; he hadn't called earlier because he had been engrossed in preparations for exams. Mary forgave the white lie and fell for him almost straight away. He proposed on 1 April and they got engaged.

Mary's next assignment was a role in *Rampage*, a loose remake of the 1954 Elizabeth Taylor movie *Elephant Walk*. The film was shot on location in Sri Lanka over three months, and although Mary was shocked by the poverty she encountered there, the country's mysticism stayed with her long after the lengthy shoot came to an end. *Rampage* was a big success in the Far East, but was never screened in England and Mary never got to see it. She didn't make much money from it either, as she gave most of her meagre salary to starving children begging in the streets.

Mary and Marcus confounded the press by marrying quietly at Christ Church in Kensington on 13 January 1978. When they returned from their honeymoon in the Canary Islands Mary received a phone call from her agent, Irene Dawkins. Would she like to audition to play the new assistant in *Doctor Who*?

The programme's producer, Graham Williams, had devised the character of Romana the previous year. The departing Leela was a savage, so Williams decided to subvert the *Pygmalion* relationship by giving the new girl an aristocratic air and making her even smarter than the Doctor. After developing the character with script editor Anthony Read, Williams briefed George Spenton-Foster, the director of the new series' first story. It was Spenton-Foster that contacted Irene Dawkins, and she suggested that Mary could be *Doctor Who*'s glamorous new bluestocking.

Not boring after all!

"Tom Baker must have thought, 'It's going to be awful. She's the most boring woman that ever lived.'"

Mary Tamm

Mary hadn't seen anyone other than William Hartnell play the Doctor, but she was aware that the companion was usually a submissive character whose dramatic function was to ask expositional questions of the star. "My first reaction was to say no," she said. "I wasn't really interested in the programme, and I wasn't interested in a long contract in television; my ambitions lay elsewhere."

Irene tried to persuade her by saying that the new character would not only be on an equal footing with the Doctor but would be a member of his own race – Romana would be a Time Lady. Mary was intrigued, and asked to read the script for the first story, *The Ribos Operation*.

At RADA she had been classmates with Louise Jameson, who played Leela. "I knew Louise had done it before me, and that sort of gave me hope," she said. She called Louise and asked for her advice. At the end of the conversation she felt encouraged and forewarned not to put up with any "nonsense" from the show's formidable star Tom Baker.

200 girls had auditioned for the role, and these had been whittled down to just six for the screen test with Baker. These included Mary and her friend Belinda Mayne, who would later play Delta in the 1987 story *Delta and the Bannermen*.

George Spenton-Foster was obviously keen that Mary should win the role, so the night before the test he called her with the suggestion that she should ignore the script's directions and surprise Tom by sitting on his lap. When Mary came face to face with Tom the next day she was too intimidated to follow the advice, but it didn't matter – Graham Williams had decided to cast her within the first two minutes. She was offered a salary of £150 per episode and signed on the dotted line with the verbal stipulation that she would only stay in the role for one series.

Shortly afterwards Williams gamely tried to marshal the 20 or so journalists and photographers who besieged Mary and Marcus' small flat. The next day she appeared in the newspapers toasting her new role with bottles of Silver Jubilee Champagne left over from her wedding.

Before the hard work on *Doctor Who* began, Tom Baker invited his new co-star out for a drink in Soho. "Unfortunately I got up that morning with the most crippling migraine," recalled Mary in 2011. "I thought, 'Oh dear, I daren't cancel it – it's Tom Baker!' So I jumped into my little mini and I went down there to meet him. I was very dull because I really couldn't face any alcohol and of course Tom likes a drink – or he did like a drink then, I don't know if he still likes a drink now. He was staring at me in great puzzlement, thinking, 'She's a bit boring.' And then he suggested we go for lunch, and I thought, 'Oh no, I can't face lunch when I'm feeling this ill,' so I made an excuse and ran off! I did feel awful, but he must have thought, 'Gosh, it's going to be awful working with her for nine months. She's obviously the most boring woman that ever lived.'" ►

At the end of March 1978 Mary began rehearsals for *The Ribos Operation* with her right wrist wrapped in a bandage. "I sprained it climbing up a ladder to the attic," she told *Photoplay*'s Terry Vincent later that year. "I loaded myself down with all kinds of things and just as I started down the ladder I overbalanced. The ladder went flying, and so did I. I fell 12 feet. It all seemed to happen terribly slowly, and just as I was falling I remembered to relax, so when I hit the ground all I did was sprain my wrist.

"The reason I took the role is because it is a good character part," she explained as she sipped lager in the BBC canteen. "My character is not just a sidekick to Doctor Who. She's a Time Lord and very intelligent."

The flowing gown Mary wore in her first story was created by the designer who made Cilla Black's cabaret outfits. Five identical frocks were made for *The Ribos Operation*, and by the end of the story they had all disappeared. "I keep looking out for them on eBay," said Mary in 2011, "but I still haven't seen them for sale!"

The dress was the cause of some initial strain between Tom and Mary when recording began on 9 April. "The first episode was a bit tense for everybody, because I don't think Tom liked my costume," she told Peter Griffiths. "He thought it was too white. White is a very blazing colour on screen, so you tend to look at that person. He kept complaining about it, and I was a little offended and got a little uptight because I thought he didn't like me, and he got a little uptight because he was nervous about working with somebody who had gained a reputation before *Doctor Who*... I think he felt a bit threatened, like I might upstage him in some way – which of course I wouldn't dream of doing, darling!"

Mary was fast beginning to understand the hierarchy on the *Doctor Who* set. In some respects, it seemed that Graham Williams was only nominally in charge. "I did feel that he let Tom get his own way all the time," she remembered. "There was a lot of script changing going on, and sometimes Tom would go too far with the script changes and Graham should have stepped in and said, 'No. No, that's enough.'... Tom used to end up directing it, virtually."

Mary soon became friends with John Leeson, who voiced K9 and acted the role of the dog in rehearsals. She not only stood up to Tom Baker, but became a willing collaborator in his script doctoring. "I think we changed every single scene we ever played together," she remembered in 1999. "I didn't mind that at all. In Tom's case he'd been playing the part for so long that he needed to tinker around with some of the lines as he really knew what the Doctor would do."

Mastering her character's full name, Romanadvoratrelundar, must have been one of the most challenging aspects of the rehearsal and recording. It's notable that Mary and Tom both pronounce it 'Romanadvorat*na*lundar' – something Mary put down to a typing error in the first draft of their script.

The sixteenth series of *Doctor Who* was the first to be linked by what would nowadays be referred to as a story arc. Each adventure concerned the Doctor and Romana's quest for one of the scattered segments of the Key to Time. The search for the second segment was the subject of the next story, *The Pirate Planet*. Although Mary greatly admired Douglas Adams' witty script, she disliked the locations that included a nuclear power station, a mine shaft and some dank caves that induced her claustrophobia.

In 2009 she remembered that the Dan-yr-Ogof Caves were "damp, cold, dark and smelly. There was nowhere to change, so I had to nip behind a tree with the costume designer's assistant and struggle into the tight white trousers and thigh-high white boots which looked great on, but took about half an hour to get into – another stunning costume, but so uncomfortable!" Beneath her pink tunic she wore three layers of thermal underwear in a vain effort to keep warm.

Tom and Mary embark on the quest for The Key to Time!

'The flowing gown Mary wore in her first story was by the designer who made Cilla Black's cabaret outfits.'

Tom and Mary had now bonded over their shared sense of humour, but there was one aspect of *The Pirate Planet* that still irked the show's star. "I don't know that he quite liked the idea that I had the jelly babies," said Mary. "He kept trying to steal them back, but I wouldn't let him!"

Her third story, *The Stones of Blood*, was the last of the programme's blatant homages to Hammer horror, but swapped its spooky rural setting for a humdrum denouement with a pair of justice machines in hyperspace. "I liked the idea of the stones, but it was just that Megara thing I couldn't get my head around," said Mary, aware that the recently released *Star Wars* had left *Doctor Who*'s special effects looking rather primitive.

"I remember particularly in *The Stones of Blood* that I didn't have that much to do – I think I spent most of my time hanging off the edge of a cliff! Susan [Engel] and Beatrix [Lehmann] were very good actresses and they did have good parts, so I felt a little bit on that one that I was pushed into the background. I didn't feel resentful or anything, it was just slight frustration."

Location recording began in Oxfordshire on 12 June 1978, and although this was summer she had hot water bottles sewn into the lining of her costume because it was so cold. She was glad to continue work in the warmth of Television Centre when studio recording began on 3 July.

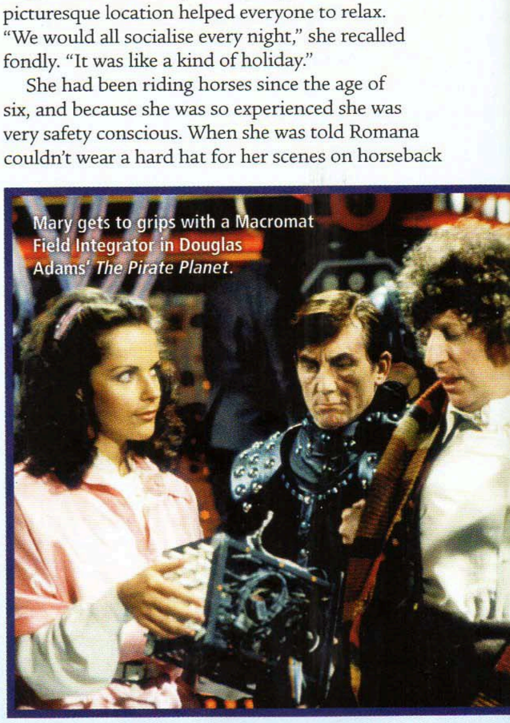
It was during the recording that Mary and Tom's tinkering with the scripts extended to writing a whole new scene. With input from John Leeson, they decided to acknowledge the fact that *The Stones of Blood* was *Doctor Who*'s 100th story. "We had this marvellous idea that the Doctor should have a birthday," she said. "We made up this entire scene, and Anthony Read was there helping us by editing the scene and rewriting bits. I was going to surprise the Doctor with this fantastic birthday cake. We set up the scene and in the end it was cut, because Graham Williams didn't like it. We were rather disappointed, because we thought it was good."

In *The Stones of Blood* Romana wore a Burberry flat cap, but in the next story Mary swapped it for an outfit that she helped to design herself. "Doreen James, the costume designer, showed me a design to start with that I didn't like at all; it was like a tweedy outfit," she told David Richardson in 1995. "We sat down together and I told her what colours and fabrics I liked, which was basically the velvet and satin, and she came up with a design that I eventually wore. I've had more fan mail about that particular costume than any of the others, which is really gratifying."

Mary was wearing her new costume when location filming for *The Androids of Tara* began at Leeds Castle on 24 July. This would prove to be her favourite story because she got to play three roles – Romana, Princess Strella and an android ("My favourite, of course, was the android because you didn't have to do very much!")

Summer had finally warmed up, and the picturesque location helped everyone to relax. "We would all socialise every night," she recalled fondly. "It was like a kind of holiday."

She had been riding horses since the age of six, and because she was so experienced she was very safety conscious. When she was told Romana couldn't wear a hard hat for her scenes on horseback



Mary gets to grips with a Macromat Field Integrator in Douglas Adams' *The Pirate Planet*.

she insisted that stuntman Terry Walsh doubled for her. She was just as single-minded when it came to characterising Princess Strella and the android. "I didn't get any direction on the different roles during that story because [the director] Mike Hayes and Tom Baker were too busy telling funny stories to each other! I just did it my way."

Mary's imagination also came in handy when Romana was menaced by the Taran Wood Beast. This, and the Shrivenzale in *The Ribos Operation*, hardly numbered among *Doctor Who*'s most convincing monsters, but Mary was so short-sighted that this was irrelevant. In 2007 she admitted, "If I see something that other people might think is a little bit naff, to me it looks wonderful, and quite scary."

It was during the studio recording for *The Androids of Tara* that the first episode of *The Ribos Operation* was screened, on Saturday 2 September. Tom had warned Mary that as soon her episodes were broadcast she would be inundated by fans and autograph-hunters wherever she went. Mary braced herself to be mobbed but, as she told Peter Griffiths in 1998, "It just didn't happen. I kept thinking, 'Right, this is it, I'll have to get my dark glasses on,' but I think the British public is very reticent about coming up to you. You kind of give off a vibe, but I think my vibe was, 'Don't come near me!'

"Tom had a completely different personality to mine. He'd walk down the street wearing his *Doctor Who* scarf and shouting, so you couldn't help but notice him! He looked very eccentric then, and he always used to wear these long, swinging coats that looked like the Doctor's. Because I looked quite different out of my *Doctor Who* clothes and normally wear glasses, perhaps people didn't notice me."

One notable exception to this anonymity occurred when Mary found herself stuck in a traffic jam on the M1. "I was in a convertible sports car," she told Paul Smith in 1991, "and a whole coach load of young men on a youth club outing saw me and hung out of the windows with things for me to sign. That was funny as all the other drivers were looking round to see what was going on. I loved that!"

On 18 September location filming for *The Power of Kroll* dropped her knee-deep in Suffolk marshland. Stranded in the middle of nowhere between takes, even the regular crossword marathons with John Leeson and Tom Baker failed to alleviate the boredom.

Her growing disenchantment was captured in a location report filmed by the BBC East programme *Variations*. "I don't think the Swampies are very frightening," she said, deflecting accusations that the story's natives were disturbing. "They're immediately recognisable as human beings because of their shape and form *etc*. I think even very small children would know that they are people painted green... just because they're a different colour I don't think they're particularly menacing."

She was further frustrated by being lumbered with the device that Romana and the Doctor used to locate each segment of the Key to Time. "We were stuck with this prop called the Tracer, which cost an unbelievable amount of money to make, something like £2000," she told Peter Griffiths. "It was just plastic and it kept breaking. Every week this darn thing would break. Tom and I – especially Tom – had a real hatred of this thing, and we were always trying to write around it, changing the Tracer into something else."

She and Tom had fun inventing some humorous dialogue to diffuse a scene where Romana and the Doctor are being stretched on a rack, but it was *The Power of Kroll* that strengthened her resolve to leave *Doctor Who* at the end of the series.

The Key to Time saga came to an end with the six-parter *The Armageddon Factor*, which began recording on 5 November. "I wasn't that mad about the script, and it was all in the studio with endless corridors," she told Nicholas Briggs in 1990. "There was no filming on it, and locations were always nice to break up a story. The cast was very nice, but we all got a bit fed up of going to that studio week after week and running down these endless corridors. I would have liked something a bit more exciting to go out on."

She sensed that the early promise of Romana's character had been dissipated by a series of scripts that ultimately relegated her to the traditional role of vulnerable assistant. In 2007 she suggested that the programme's reversions to such clichés were inevitable. "The formula has to have somebody doing the explanation," she said. "And by default, it therefore means that the character as the companion is always a little bit dimmer than the Doctor."

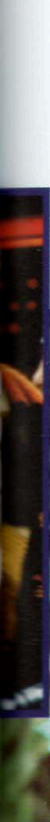
"Where's your optimism?" the Doctor asks Romana in *The Armageddon Factor*. "It opted out," she replies, poignantly.

She was clearly weighing up her future options when she appeared alongside Tom Baker and 1960s companion Carole Ann Ford in an edition of *Nationwide* broadcast on 22 November. Carole Ann mentioned the poor quality of the roles she was offered when she left the programme, and presenter Frank Bough asked Mary if this was something that worried her. "The character I'm playing is very different, I believe, from the other *Doctor Who* girls," she asserted. "She's supposed to be very sophisticated, very intellectual, and I think from an acting point of view it's not a bad thing to be stereotyped in that kind of vein."

Mary's last day of studio recording on *The Armageddon Factor* was 5 December. Her parting gift was a brief sketch recorded in the TARDIS control room, and donated to the VT Department's legendary Christmas Tape. An apparently drunk K9 regales the Doctor and Romana with a shaky rendition of 'We Wish You a Merry Christmas' before asking his master: "What is your desire at Christmas?" Tom Baker shoots the camera a mischievous glance, before turning slowly to face Mary. Unable to keep a straight face, she immediately recoils. The crew dissolves into laughter and the screen fades to black.

Mary had fulfilled the terms of her contract and was looking forward to working on something new. "Although they'd started off with this strong lady premise, by the end of the season the scripts had deteriorated, and the character had become this little girl lost, running around," she said. "It's not the fault of the writing. It's because it's a half hour programme, and you have to get a lot of information into that half hour. Because there's this very bizarre science-fiction element to it, somebody has to be there to ask the questions so the audience understands what's happening. I thought, 'I don't really want to do this for another year.'"

Mary had made her feelings clear to Graham Williams on a number of occasions, but he remained ►



Costume by Mary

◄ confident that she would in fact return for the new series. As recently as 30 November Irene Dawkins had written to the producer, explaining: 'Our position is very much the same as I have described to you over the period of the last couple of months. Unless some way can be found of ensuring that more use is made of her talents and ability, I fear we must set your offer aside. I well understand that you are not in a position to make any guarantee since none of the scripts are written; but surely it is not too much to ask for a declaration of intent.'

In her autobiography, published in 2009, Mary recalled the efforts Williams made to persuade her to stay: "He took me out to lunch and promised me the earth – more money, more control, more costumes; he even asked if I would stay if Tom left! This was staggering; was he actually proposing to sack Tom in favour of me? I knew there was not much love lost between them, but had imagined that there was, at least, a mutual respect. I declined, knowing that none of these promises would be fulfilled; but Graham persisted in trying to get me to stay, right up to the very last day of shooting, blind to the fact that I was adamant about going."

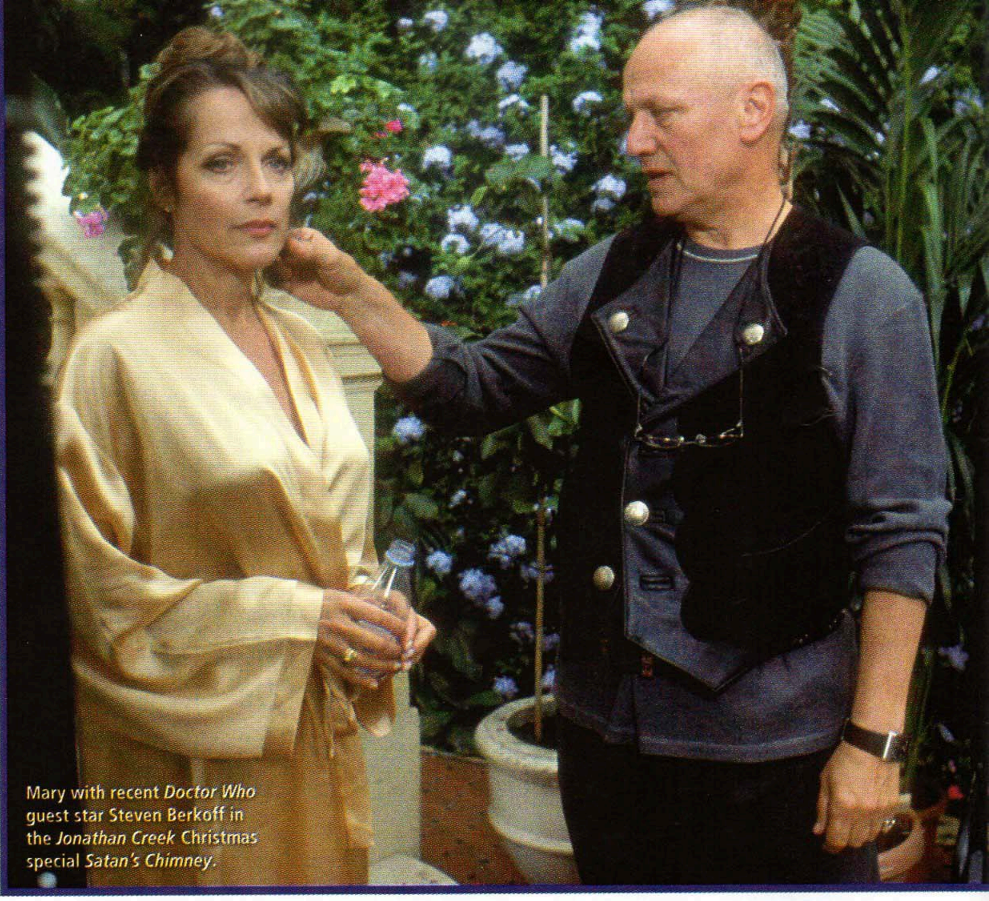
After the event Williams insisted that Dawkins was actually trying to negotiate a better deal, and that they were simply arguing over the terms of Mary's return: "Mary's agent, who was trying to protect her client as much as she possibly could, was making so many demands in the contract that my hands were absolutely tied for the next season."

On 16 December – more than a week after recording had ended – Mary told the *Daily Mirror*: "It has been a marvellous experience. Although I have been asked to do another series I don't know if I will."

When it finally became clear that she wouldn't, the BBC issued a press release announcing her departure from *Doctor Who*. Mary was furious to discover that it falsely claimed she had left because she was pregnant.

Williams was proprietorial over the character of Romana – she had, after all, been his creation – and was deeply reluctant to let her go. He instead decided to recast her, and thanks to Mary he already had someone in mind. During the making of *The Armageddon Factor* Mary had struck up a rapport with fellow cast-member Lalla Ward. Lalla had nicknamed her "Trattoria Romana", while Mary had renamed her character "Princess Dis-Astra". At one point director Michael Hayes had banned them from the set for giggling so much.

In 1990 Mary remembered, "I jokingly suggested to Graham one day in the BBC canteen that Lalla would make a very good companion. She said, 'Oh, what a good idea' and everybody said 'What a good idea'. The next thing I know she was cast as the new companion, so I don't know whether it was anything to do with my suggestion or not. I like to think it was."



Mary with recent *Doctor Who* guest star Steven Berkoff in the *Jonathan Creek* Christmas special *Satan's Chimney*.

> **"I tried to make Colin Baker laugh. He was about to do this song when I whipped open my dressing gown.'**

Lalla would play the second incarnation of Romana. Mary claimed she would have been willing to record a regeneration scene at the beginning of the next series, and was saddened not to be asked.

Mary detected a lot of snobbery towards *Doctor Who*, and initially felt that it had "closed a lot of doors" for her. Her next television appearance, in the BBC thriller *The Assassination Run*, came from Ken Hannam, an Australian director who wasn't even aware she had appeared in the programme.

The Assassination Run was filmed in Marbella, and Mary was delighted that her overtime from BBC Scotland amounted to more than her original fee. She became pregnant in early 1979 and gave birth to her daughter, Lauren, on 17 November. Lauren was six months old when she took her to France to film *The Treachery Game*, the follow-up to *The Assassination Run*, in 1980.

At the end of 1981 Mary went to the Vaudeville Theatre to begin a year-long run in an adaptation of Agatha Christie's novel *Cards on the Table*. Although she enjoyed the stage more than any other medium, the lengthy commitment made her predictably anxious to return to film or television.

Despite her penchant for astrology, it's unlikely she could have predicted how *Doctor Who* would return to her life. In 1983 she was overlooked for *The Five Doctors*, the show's 20th anniversary reunion story, but was invited to make her first convention appearance. Marcus joined her on a trip to Chicago, their first visit to the United States, and the greeting she received reminded her of the near-hysterical crowds she had encountered during her promotional tour of *The Odessa File*.

Back in England, light entertainment producer Alan J W Bell gave her another cause to be grateful for *Doctor Who* when he fulfilled her long held ambition to appear in a sitcom. Remembering her performance as Romana, Bell cast her opposite Ian Lavender in the 1984 series *The Hello Goodbye Man*.

Later that year, current *Doctor Who* producer John Nathan-Turner recalled seeing Mary singing in cabaret at the Chicago convention and offered her the role of Prince Charming in his forthcoming stage production of *Cinderella*. She joined a cast that included Anthony Ainley as Baron Hardup, Nicola Bryant as Cinderella and Jacqueline Pearce as the Fairy Godmother. The star of the show was Colin Baker as Buttons. "I had a bit of a problem with Colin, because he doesn't ever laugh on stage, and I'm a great giggler," said Mary in 1990. "All through the run of the panto I was trying to make him laugh by pulling funny faces at him or giving him the wrong line.

"In the last week I was standing in the wings watching him, and he was doing a scene on stage with lots of little children around him. I decided to give him a surprise. He was just about to do this song when I whipped open my dressing gown. I was completely stark naked underneath. He just looked at me and went on with the song! There was absolutely no reaction whatsoever, but all the little children on stage were gasping, going 'Look, look, look!' So of course the show was ruined and all the mothers complained afterwards that I'd been rather rude in front of their children."

The death of Mary's mother in 1989 prompted her to embark on a pilgrimage to Estonia the following year. Parts of the diary she kept during her emotional visit to her parents' homeland would be reproduced in her autobiography.

During the 1990s she continued to mix a wide variety of stage work and high profile television series. One of her personal highlights was the 1992 production *Why Is Here There Everywhere Now?* at the Riverside Theatre, where she played four different literary characters. The following year she joined the cast of Channel 4 soap opera *Brookside*,

Daily Mirror
KENNEDY ASSASSINATED
holds dying husband

Mary in her role as a much-loved contributor to the *Doctor Who* DVD range.

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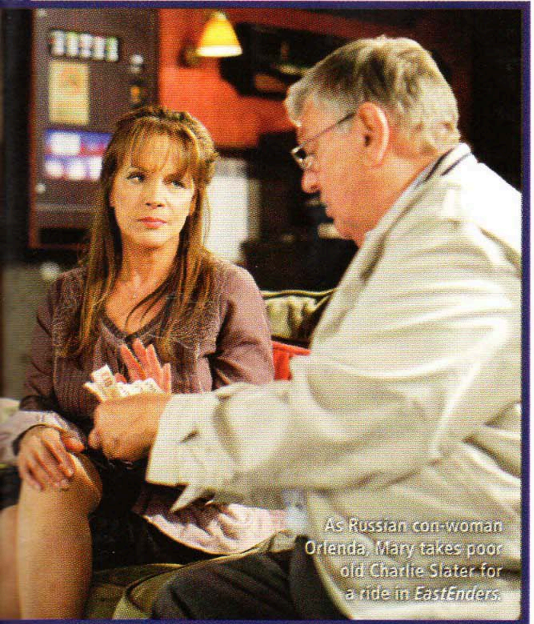


As Russian con-woman Orlenda, Mary takes poor old Charlie Slater for a ride in *EastEnders*.

playing Penny Crosbie. She began with a six-month contract, which after several weeks was extended to a year. This eventually became 18 months – the longest job of her career – and for once she felt settled in her work. She later claimed she would have stayed "forever" were it not for the commute that took her away from her family in London to the studio in Liverpool. Her role in *Brookside* also finally brought her the recognition that Tom Baker had promised all those years before. "It was strange to be recognised on the street," she said. "I got much more feedback from that than I ever got from doing *Doctor Who*."

The late 1990s saw her film sequences for the video game *Privateer 2: The Darkening* at Pinewood Studios. During the shoot she was reunited with Jon Voight, who was filming *Mission: Impossible* on a neighbouring sound stage. She later guested in *Crime Traveller*, *CI5: The New Professionals* and *Jonathan Creek*, but it would be fair to say that her parts in the theatre proved the most consistently challenging. She enjoyed some of the best roles on offer for middle-aged actresses when she played the monstrous Beverly in *Abigail's Party* and the grasping Mari Hoff in *The Rise and Fall of Little Voice*. She followed these up with Terry Johnson's *Dead Funny* and Eric Chappell's *Mixed Feelings*.

Her grandson Max was born in 2005, and she later told *The Independent* that becoming a grandmother was the most surprising thing that had ever happened to her. "I feel too young to be one," she said. "I feel like I am 16."

The following year, her old friend David Warwick cast her as Amanda in a production of *Private Lives* that toured Singapore, Malaysia and Thailand. "At the end of the job, her beloved Marcus flew out and they had a romantic holiday together," Warwick told the RADA website in July 2012. "He was a lucky man; he knew it, and cherished her accordingly. They were wonderful to watch together... independent spirits in many ways, but indivisible as a unit. In our business, which is not known for the longevity of relationships, they were a role model of how to do it right."

By this time *Doctor Who* had come back into her life once more. The release of her stories on DVD had brought requests for her to appear in various documentaries and other special features. One such programme was *Stones Free*, an investigation into the location used for *The Stones of Blood*. "They rang me up and told me they were planning it," she told David Richardson in 2007. "Would I be interested in being interviewed for it, and they were just looking for a presenter. I said, 'Why don't I present it as well?' And they said, 'Ooh, what a great idea!' So I did my first presenting job and I absolutely loved it."

In 2008 she was asked to present the first instalment of *Tomorrow's Times*, a series for the *Doctor Who* DVDs that reviews press comments about the show in the style of vintage news broadcasts. She arrived for the recording wearing a suitably business-like suit and immediately suggested that she pitched her performance in the style of Anne Robinson. She later entertained the crew with her uncanny impressions of Mary Whitehouse.

Her autobiography, *First Generation*, was issued by Fantom Publishing in 2009. She explained the title in an interview with Benjamin Cook. "My parents came to this country as refugees from Estonia. That makes me first generation English. I realised, after settling on the title, that I was the first generation of Romana, too. It was meant to be. I'm a very private person, but I've elected to share my story with, well, mainly *Doctor Who* fans, but also as a memoir for my daughter and grandson."

She also revealed that her attitude towards *Doctor Who* had softened since 2005. "The recent resurrection has made everything connected with the show that bit more prestigious. As a viewer myself, I love the new shows. I can see, finally, why people were so into it. I wasn't a great fan at the time that I did it, but I am now."

Mary's publisher, Dexter O'Neill, remembers her as a person of delightful contrasts. "The first time I worked with her was during a recording of an audiobook," he says. "Her requests that day included Yorkshire Tea, chips and white bread – not the sort of thing you'd expect in a million years. She was very happy shopping in Poundland or Primark rather than Bond Street. One day she would take you for lunch at The Ivy, and on another day it would be a Wimpy Bar."

Her final screen role was as Orlenda, a Russian con woman, in a handful of episodes of *EastEnders* broadcast in September 2009.

She was writing the second volume of her autobiography, and a book for children, when she was diagnosed with cancer in 2010. She shared the news with very few people. "She didn't want, and disliked the idea of, her being identified as a victim of the disease: she was living with it, not dying from it," says David Warwick.

In recent years Mary had recorded instalments of Big Finish's *Companion Chronicles* and *Gallifrey* series, and in March 2012 she reprised the role of Romana for the last time in the company's second season of *Fourth Doctor Adventures*. Her health declined rapidly after the recordings, and she died on 26 July.

Her funeral was held on 7 August, and attended by many of her old friends including Louise Jameson, Sharon Maughan and David Warwick. An Estonian poem was recited, and Marcus read a moving eulogy. "He did her proud," says O'Neill. "We all remarked afterwards that we'd never heard him talk so eloquently, let alone talk about Mary and their life together."

Later that day Marcus returned to their home in Battersea, and was sending emails to well-wishers when he suffered a fatal heart attack. In a statement issued shortly afterwards Lauren, their daughter, said: "My father was an exceptional man in his own right. He was devoted to caring for my mother and he loved spending time with his grandson."

The second volume of Mary's autobiography is scheduled for publication in November, and due to be completed with tributes from those who knew her. Her final Big Finish recordings will be released in 2013.

Throughout her later years Mary retained the breezy, down to earth cheerfulness that endeared her to so many in her 1970s heyday. "I'm not a great one for regretting," she said in 1999. "I live very much in the present. I don't look back very much and I don't look forward very much either. I don't think there's any point in regretting anything, because you can't do anything about it, can you? Unless you've got your own TARDIS."

The film star who earned lasting fame for her brief stint in a television series certainly had no regrets about appearing in *Doctor Who*. "As it goes on," she said, "I'm more and more proud to have been a part of it." DWM

ANTHONY READ

SCRIPT EDITOR OF THE KEY TO TIME SEASON

"The character of Romana came from Graham Williams, although we talked it through together. We decided to introduce someone who could hold their own with the Doctor, even challenge him. We eventually came up with the idea of a Time Lady to accompany the Time Lord.

"I was very taken with the idea of Mary Tamm. I had worked with producer John Woolf at Anglia Television, who'd produced *The Odessa File*, and Mary had given an impressive performance in that.

"I think *Doctor Who* was something of a departure for Mary. A 26-episode slog is pretty hard-going for any actor, but she coped very well and, as we'd hoped, didn't kowtow to Tom Baker.

"After *The Armageddon Factor* Graham and I were very keen for her to stay – the character worked and her relationship with the Doctor was very good. From the series' point of view I think it would have been better if Mary had stayed on for at least another year. From her point of view, I must admit she probably did the right thing by leaving.

"Mary was highly intelligent, independent-minded and very witty. She was obviously a delight to look at, but what really helped to make it work for us was the natural authority she had on screen. She was a smasher."

LOUISE JAMESON

FRIEND AND FELLOW RADA STUDENT

"I knew Mary for 44 years. I was at RADA with her, Sharon Maughan and Sherrie Hewson. In those days they only allowed seven women in a year. There were 19 guys in our term, so we were in heaven!

"Mary was a working class Northern girl, with the humour and practicality that went with that. But she had an exotic background and was also very classy. Her parents were Estonian, and I think that gave her an immigrant's ambition and work ethic.

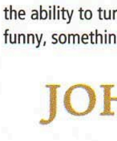
"When Mary was offered the role in *Doctor Who* she called me, because she knew that I had just left. The first thing she asked was how much I'd been paid, because she wanted to know how much to negotiate for! Her second question was, "What's Tom Baker like to work with?" Tom and I get on absolutely brilliantly now, but in those days I didn't always have an easy time. Mary was wittier than me and could handle Tom in a way that I couldn't. They had a fantastic time; he adored working with her.

"I recorded with Mary at Big Finish and saw her at RADA reunions, but we'd never really lost touch. Mary sent me an email about two months before she died. I knew she was seriously ill, but I didn't know how close to death she was. She said she wished that we had seen more of each other, and that she loved me probably more than I knew. I now realise that this was a little farewell.

"I will never forget her dirty laugh. She always had the ability to turn something serious into something funny, something you could cope with. I really miss her."

JOHN LEESON

VOICE OF K9



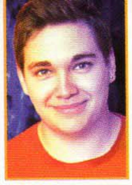
"On *Doctor Who* the BBC booked me as an actor rather than a voice-over artist and as such I decided to *be* K9, joining the actors in rehearsal. This was where I got to know Mary.

"Crosswords became a safety valve for us all, and we had great fun trying to do them together. *The Times* crossword in particular kept us sane on the sidelines when other scenes were being rehearsed.

"Mary was entirely unpretentious – she called a spade a ruddy shovel – and she had a down to earth, dry sense of humour that Tom liked. I believe they had a very good relationship indeed.

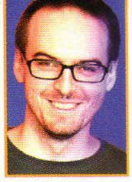
"The core cast of the programme were always a family, with Tom in the role of the bountiful father. Mary was part of that, like Lis Sladen, she'll be missed terribly.

"I'm so sad that K9 has lost another mistress."


CHRIS

EMMA

MICHAEL


WILL

The continuing mission to watch all 789 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 723 – DOOMSDAY

IT'S WAR!

Daleks versus Cybermen! Who's best? There's only one way to find out! The downside is – the Doctor and friends are caught in the crossfire...

Compiled by RICHARD ATKINSON | **Artwork by** ADRIAN SALMON

Daleks! Cybermen! *Everywhere!* And that's just the toys scattered all over Chris' living room. The rest of the gang settle down with their celebratory end-of-series drinks, as Chris tucks his precious Rose Tyler action figure discreetly behind a plant pot, and waves his remote control in the direction of the TV.

My name is Rose Tyler, recaps Rose Tyler. *And this is the story of Torchwood.*

"This is a very downbeat recap," deadpans Will.

This is the story of how I died.

Having had a month to digest this extraordinary claim – already made by Rose at the beginning of the previous episode – Emma has decided she doesn't want her to die. "Despite her occasional outbursts, I rather like her."

"Like her?" gasps Chris in horror. "I fancy the pants off of her. Death is not an option!"

But whether Chris likes it or not, it looks very much like the game may be up for Rose as she faces down four angry Daleks. *Oh my God!* she breathes.

"Do-not-blas-pheme!" croaks Michael, remembering the previous year's Dalek-fest finale. "Apparently, **DWM** gets letters about that kind of thing."

Will rolls his eyes.

Rose has Michael's attention though: "I love how Rose stands up to the Daleks. She's brave – braver than she was even against the Sycorax."

"It's great to see how she's grown from travelling with the Doctor," agrees Will, "and how she uses what she's learnt. The Daleks, on the other hand, are being a bit dumb, telling everyone that the Genesis Ark is of vital importance to them."

Emma shakes her head: "They're so confident in their superiority that they don't care."

While Rose is dealing with the Daleks, the Doctor, Jackie and Torchwood's Yvonne Hartman are having to tackle the Cybermen, who seem to have invaded Earth with an army of millions in one fell swoop.

This doesn't impress Will much. "There's no president of Earth, you plonker," he rails at the Cyberleader. "The closest we have is Stephen Fry."

Set straight, the Leader decides he's the Cyberman for the job.

"Peoples of Earth, please attend carefully," says Will. "The Cybermessage that follows is vital to the Cyberfuture of you all."

"It's nice to see Earth fighting back against the Cybermen," Michael remarks, when the world in general don't attend the message in the slightest. "Very exciting battle scenes. Where is UNIT, though? Has Torchwood replaced them?"

"Good point!" says Chris, "I want to see Mike Yates kicking these Iron Man wannabes in the Cyber-face, as he zooms by in an open-top jeep!"

"Land Rover," says Will peevishly.

"How can Torchwood broadcast across the world?" wonders Michael.

"They've accumulated so much alien technology," reasons Will, "they probably could. Yvonne could roll into the office a bit hungover one day and do her own worldwide version of *Cash in the Attic*."

"'Cybermen will remove sex'," says Michael following the Cybermessage. "That's all well and good, but they still call themselves men. There's equality for you."

Inequality is the subject of conversation down in the sphere chamber, as the Daleks ponder who's the least important, so they can literally suck them dry for information. Clearly, it's going to have to be Torchwood's own Sudoku champion Rajesh Singh who dies a grisly death.

"Nasty stuff," shivers Michael.

"Yes – ouch!" agrees Chris. "The last mockable Dalek feature joins the ranks of terrifying appendages."

"You're forgetting the death by sucker in *Dalek*," says Will.

"True. But this is multiple suckers."

Will's eyes boggle: "Ha – 'multiple suckers'."

"Stop it," says Emma reproachfully, whacking the pair with a cushion.

Everyone focuses their attention back on the TV – it's the moment everyone's been waiting for. The Cybermen are on their way downstairs, and they're finally going to meet the Daleks. There's a stand-off, as the two parties try to get each other to 'identify' themselves.

"Don't-tell-him-Da-lek-Thay!" grates Will, achieving a creditable blend of Dalek Sec and *Dad's Army*'s Captain Mainwaring.

After a short exchange it becomes obvious that the Titans of the *Doctor Who* monster world, are just not going to get on. "This isn't war," says Dalek Sec when negotiations break down, "it is pest control!"

"Living in the void ship seems to have turned the Daleks into a right sarky bunch," says Emma.

"Yes," agrees Will. "Such an iconic moment. And it's descended into a load of bitching. They'll be Jerry Springer guests before you know it!"

"Well," says Chris, "if the Cybermen can appear on *Trisha*, anything's possible."

"Ah – it's great!" says Michael, bouncing up and down. "Who says you can't write dialogue for the Daleks? 'One Dalek' would be enough to kill all the Cybermen. Very *Power of the Daleks*."

During this exchange the Daleks spot the Doctor on their communications barrier. Five million Cybermen – easy. One Doctor – *now* they're scared.

"I adore the way the Daleks move away from Rose at the mention of the Doctor," says Emma.

Michael, meanwhile, has other concerns. The Cybermen are back to their usual tricks of 'upgrading' all in sight to Be Like Them. "If Jackie is converted I'm going to be livid!"

"She can't be cybernised *again*!" cries Will, shuddering at the fate of alternative Earth's Jackie in *The Age of Steel*.

It's not Jackie who's first up for a metal makeover, though. "Don't kill Yvonne!" whimpers Chris from over the top of his wine glass. "She's ace!"

"Oh God," says Yvonne, as she's taken away. "I did my duty."

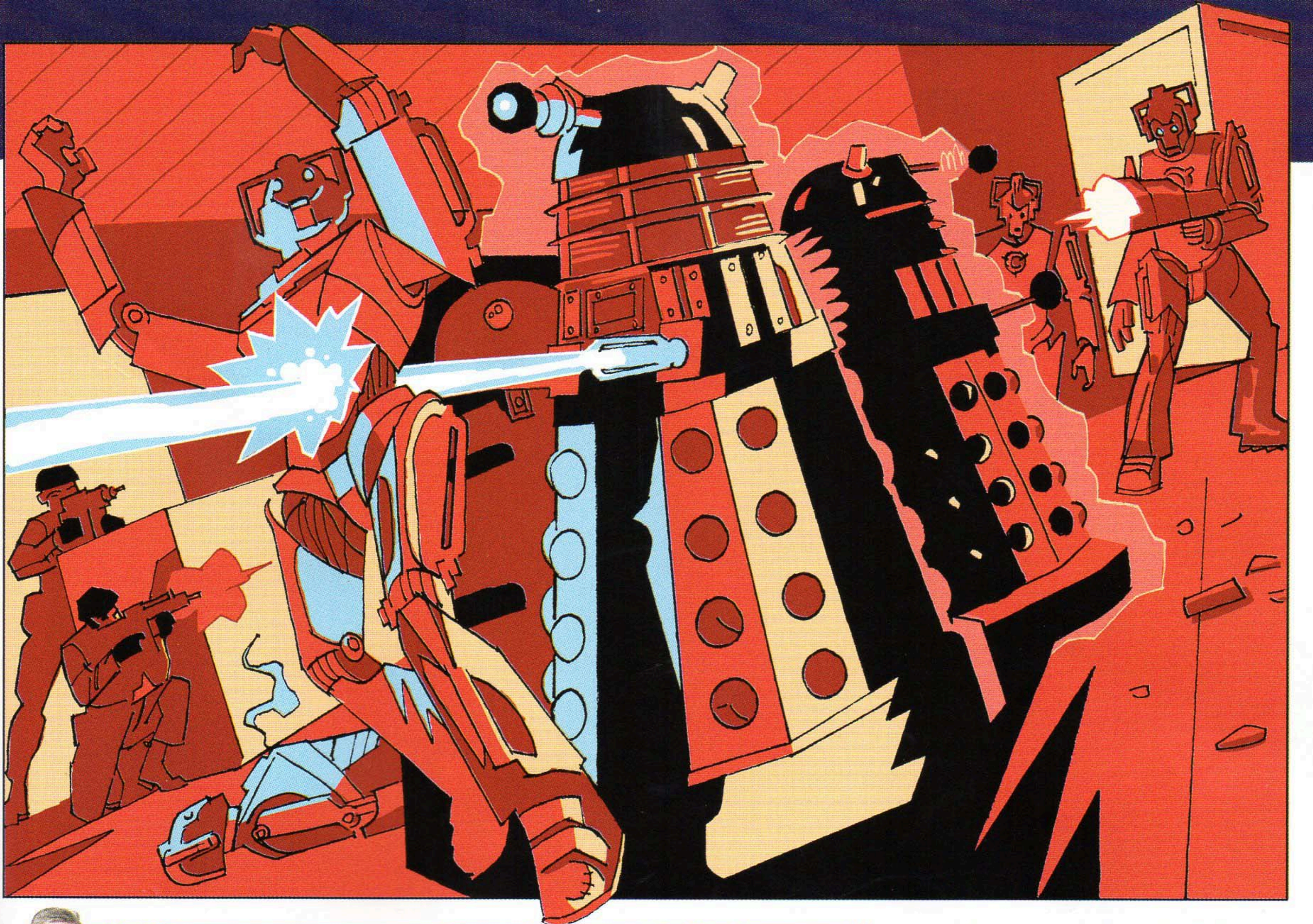
Emma shivers. "There's something absolutely terrifying about beings without empathy, without any feeling at all beyond the basic need to keep multiplying."

"You can't have been looking forward to coming up to Salford, then," says Will glibly. That's more letters **DWM** will be getting.

Chris shoots Will a look that says he won't be inviting him in future. "Bit rude," he says, moving the crisps away.

Before the Cybermen get to Jackie, some friends from a parallel world turn up to rescue the Doctor and blow the Cyberleader to bits, and in the confusion she's able to make a dash for the stairwell.

"Oh dear," groans Emma. "not Jake. And why was he wearing a gas mask? Is it just so they get to have a cool reveal?"



"Who says you can't write good dialogue for the Daleks? This is great!" – MICHAEL

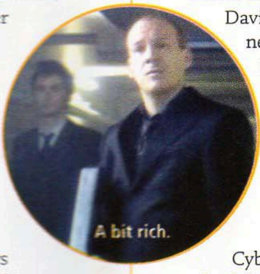
"Yeah," says Will, "he needs to be careful. He'll mess up his nice hair."

"Nice!?" scoffs Emma.

"It's... unfathomably *sturdy*..." says Chris, going a little misty eyed.

Jake – who the team remember all too well from the *Rise of the Cybermen* two-parter earlier in the year – takes the Doctor back to the alternative Earth, where he's reunited with another familiar face.

"Pete Tyler's back, and he's in control," says Emma. "I like it when people tell the Doctor what to do, it's quite funny watching his face crumple in frustration."



A bit rich.

"Has David Tennant been better than in this episode?" asks Will, "The Doctor is absolutely spot on."

"Is there a parallel Doctor?" wonders Michael. "Can't they team up and sort this mess out together?"

"Ooh," says Chris, "can it be Colin Baker?"

"I irrationally dislike that," says Will – presumably talking about the idea of a parallel Doctor and not Colin Baker. "If there's a parallel Doctor, there'd be a parallel Time War and parallel Daleks. Or maybe in that reality it was the Vardans."

"I blame the Monoids," says Emma.

"You *always* blame the Monoids," says Chris.

Monoids or not, Pete's world is in trouble. The breach in reality caused by the Cybermen crossing from his world to ours threatens to destroy both. So it's just a small matter of defeating both the Cyberman and the Daleks and closing the breach. Not before time, the Doctor and his new gang head off to save Rose and Mickey.

"I like the idea of the Cult of Skaro," says Emma as the identity of the Dalek squad is revealed. "The notion that they exist to find new ways to kill is creepy... and it has a kind of religious aspect to it all. They're like voodoo priests, marginalised but revered in their madness..."

"Tennant is playing this scene so well," says Michael, as the Doctor bosses around his arch enemies. "He shows a lot of sides to the character."

"'No wonder you scream'," repeats Chris. "What's to say that those shouts and cries aren't because the Daleks are in constant pain. Love it! Russell T Davies is very good at putting a slightly new spin on things, and that really gets you thinking."

"I'm not one for the Doctor's anti-violence spiel," says Emma. "It always seems so insincere, especially when you realise he's perfectly willing to let other people do the violence for him."

As if on cue, a whole load of Cybermen burst in, and in the ensuing firefight, the Doctor, Pete, Rose, Mickey – and Jake to Michael's annoyance – escape. They dash along the corridors and rescue Jackie from being 'downloaded', as she puts it, by more Cybermen.

"Camille Coduri. Is. Amazing." squeals Michael, as the Time Team's firm favourite meets the double of her dead husband. "She's vulnerable and prickly. And funny. Hats off to Shaun Dingwall as well."

Will nods vigorously. "Mickey's eyes are a picture when Jackie says, 'There was never anyone else'."

"If he rolled them any more, they'd spiral out of his head!" says Emma.

"I'm watching Rose's reaction," insists Chris. "Billie is amazing at drawing your glance with the most subtle performance.

"It's so awkward yet so incredible," he says tearing his attention away from Rose and focussing on the inter-dimensionally estranged couple. "Oh, hurry up and hug already!"

He turns to Will with open arms. It seems all is forgiven for his earlier quip. Will shuffles a bit further along the sofa.

As touching as this reunion is, there's still the Daleks' plans to thwart, which involves this 'Genesis Ark' that they were so worried about – Time Lord technology, which Mickey activated as he escaped by stumbling into it. Clumsy! It turns out it's a Dalek prison, bigger on the inside than out, with millions of Daleks in it.

"Wow!" exclaims Emma. "Daleks everywhere. Stunning!"

"This is just huge," agrees Will. "The London skyline, countless Daleks in the sky, Cybermen marching the streets. Talk about season finale!"

"It's a nice twist!" says Chris. "And really frightening. Seriously, how the hell are they going to get out of this one?!" ►

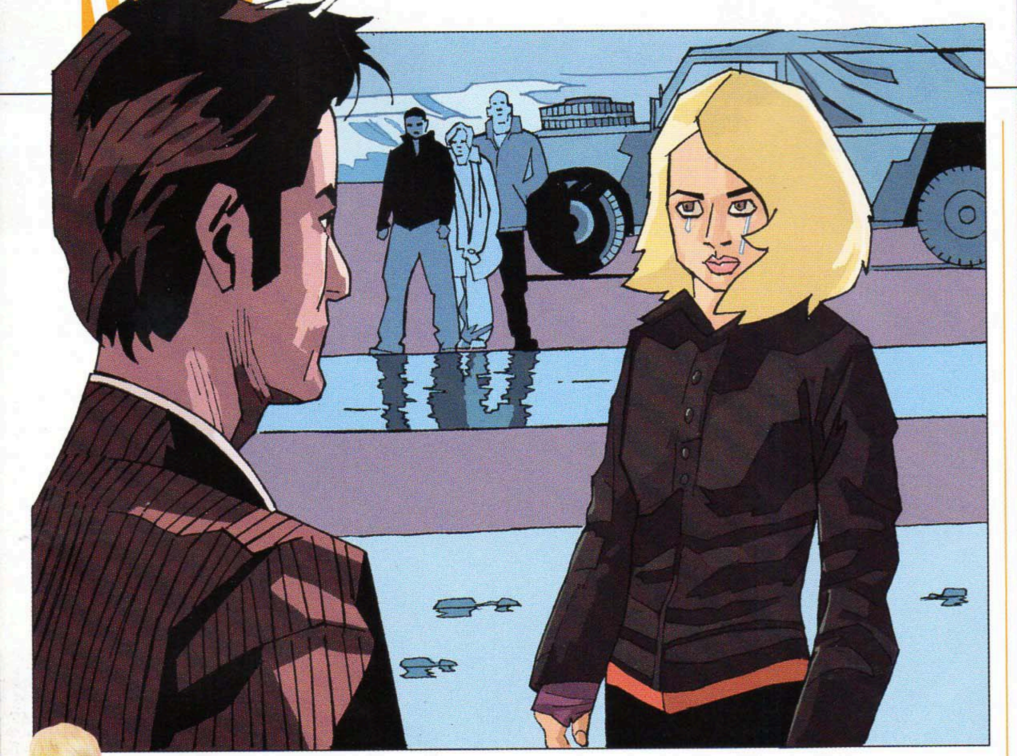
LIKE THAT? WATCH THIS!

For another big action-filled Dalek blockbuster with a tearful companion departure, watch 1984's *Resurrection of the Daleks*...

EMMA SAYS: Rose didn't have a choice about leaving the Doctor, but Tegan's time as a companion to the Fifth Doctor just became too much for her to cope with.

In her last adventure, a time corridor drags the TARDIS and her crew to a deserted part of London. The Doctor discovers a tangled web of deceit being played out between disease-ridden Daleks and a prison ship carrying their only hope: Davros – cryogenically frozen for 90 years. *Resurrection of the Daleks* was intended to be a big Dalek-filled season finale, like *Doomsday*. Both stories feature a scheming Black Dalek whose broader plans are scuppered pretty much before they can begin.

Tegan's departure doesn't get the build up we're used to with companions these days, but it's all the more shocking for being so sudden. This story is just one massacre too much for Tegan, and she tearfully leaves her Doctor for the last time.



AND YOU SAID...

CRAIG McDONALD SAYS, VIA EMAIL
For fans like me, who have been watching *Doctor Who* since the very first episode in 1963, *Doomsday* was a dream come true. Finally, the battle that we waited decades to see – the Daleks versus the Cybermen! I'm just sorry that the Cybermen got so utterly thrashed.

MARY JONES SAYS, VIA EMAIL
For me, the most emotional scene came half way through the story, when Jackie is reunited with her husband Pete. The acting was sublime.

Rose lets go. Noooo!

CARRIAD EAGER-HOBDEN SAYS, VIA EMAIL
Even though I hated Rose, I cried when she was being dragged into the void and also when she was crying while against the wall.

DAVID BRILLIANCE SAYS, VIA EMAIL
The bit where Rose loses her grip and is pulled into the Vortex is *the* most nerve-racking moment in *Doctor Who* history, up to that point.

GARY FUTCHER SAYS, VIA EMAIL
That bass line and piano in Rose's final scene had big fat tears rolling unashamedly down my face. *Doctor Who* wasn't meant to punch that sort of emotional weight!

ANTHONY WILLIAMS SAYS, VIA EMAIL
Catherine Tate's appearance at the end of the story has to be *the* best-kept secret in the history of the series. No-one could have seen that coming!

In Issue 454, *The Time Team* will be taking a sideways step to watch the very first episode of spin-off show *Torchwood*, *Everything Changes*, and selected highlights of the first season. Then, in Issue 455, they'll be getting into the Christmas spirit to watch *The Runaway Bride*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 14.

"The idea that David's Doctor *properly* loves Rose doesn't feel wrong..." – EMMA

As you'd expect, the Doctor has a plan. One that sounds suspiciously like reversing the polarity of the neutron flow. Flick a switch and anything that's been through the Void between dimensions will get sucked back there.

"Rose saying goodbye to her mum is heartbreaking," says Chris. "I just know what the Doctor's about to do. He's only thinking of her safety, but, my God, it's such a sneaky move. Very Doctor."

"Rose finally articulating her reason for wanting to stay with the Doctor is very elegant," says Emma. "And him putting the teleport device around her neck is possibly one of the least selfish things he's ever done."

Rose isn't going to let the Doctor strand her in another dimension, though.

"It's exactly like when he sends her home in *The Parting of the Ways*," Will remembers.

"Never mind that," snaps Michael, "Jackie – trapped in a parallel world. I am devastated. *Devastated!*"

Will ignores him. "The Cybermen climbing up the stairs to get them is also like the Daleks ascending the Gamestation in *Parting of the Ways*."

Someone, however, stands in their way.

"CyberYvonne!!!"

"That's brilliant," says Michael as the former Torchwood boss defies her Cyber-conversion, dispatches the invaders stomping up the emergency staircase, and weeps an oily tear. "Very sad. Why doesn't she join the TARDIS? Take Yvonne with you, Doctor!"

But the Doctor is having enough trouble hanging onto the companion he's got. As the last of the Daleks and Cybermen are sucked into the Void, Rose loses her grip and ends up on the other side of reality from the Doctor; trapped on another Earth with Pete, Jackie and Mickey.

"The idea of such amazing friends being torn apart from one another is so depressing," sobs Chris, "don't be surprised if my mascara is running too."

"Tennant plays his loss so well," marvels Emma. "The shot of the two as though they're on opposite sides of the wall, but dimensions apart, is stunning." Will's seen it all before: "It's like the Doctor and the werewolf in *Tooth and Claw*."

It's not over yet, though. Rose may be on a list of the dead in the Doctor's reality ("Cheeky!" exclaims Will. "But I'll let them off"), but the Tylers have barely got settled in their new lives, before they are summoned to Bad Wolf Bay for one final goodbye.

"Oh wow," breathes Michael. "My heart is pounding, just like Murray Gold's music. This is the most tragic companion-leaving story ever. It could be a happy ending for Rose, but she's inconsolable. A big hand to the director, Graeme Harper, and to David Tennant and Billie Piper. Just amazing."

Chris' bottom lip is trembling. "Burning up a sun just to say goodbye...why, all of a sudden, do I feel like there was much more to these two than met the eye? It's never directly addressed or referred to as a romance at any point, but there have been hints of something brewing between them..."

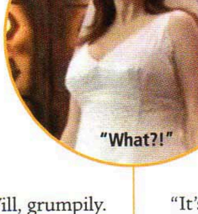
"I love you," says Rose. But before the Doctor can reply, the two companions are absolutely, definitely, and with no going back whatsoever, cut off from one another. For good.

"I wish he'd been able to tell her," says Emma dabbing her eye with the back of a wrist.

"I'm so pleased he didn't," replies Will, grumpily. "The implication is lovely but, however much it might make me sound like an emotionally stunted fanboy, I like my asexualish Doctor not to be in love with his companions."

"It depends on the Doctor for me," says Emma. "David Tennant's Doctor has always felt the most human. The idea that he'd love her, *really* love her, doesn't feel wrong."

Michael punctures the mood. "How could the First Doctor not have loved Barbara," he wonders, drawing his cardigan around him. "She was all woman."



"What?!"

Chris, so relieved that after all the build-up Rose isn't *actually* dead, mercifully brings us back on topic. "Billie Piper just proved in that final scene that the show is about to lose a very, very talented actress. She's been the most important part of the show since its return. It's almost too heartbreaking to be excited about there being a new companion. Rose Tyler, I bloody well love you."

Ready or not, here she comes. The Doctor barely has time to wipe away the tears before he's confronted by a rather cross Catherine Tate, who just pops up in the TARDIS. In a wedding dress.

"Oh, *Doctor Who*," laughs Michael. "I love you so much. Bring us to tears, then make us sit up and gasp as the next story starts already!"

Before we get too ahead of ourselves, the team reflect on what's been a truly electrifying, gut-wrenching season finale.

"It's such a neat culmination of themes," Emma reckons. "It seems to me that he's almost back where he was at the beginning of *Rose*, before we met him again. He's won the war, but lost everything. He's all alone once more."

"That episode was practically perfect," says Will. "A proper, fitting ending to Rose's story which, for the last two series, has been the story of *Doctor Who*."

The Team all agree that they'll miss Billie Piper. "I know I've griped about the Doctor and Rose at times this year," says Michael, "but when it mattered they broke my heart." DWM

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,542

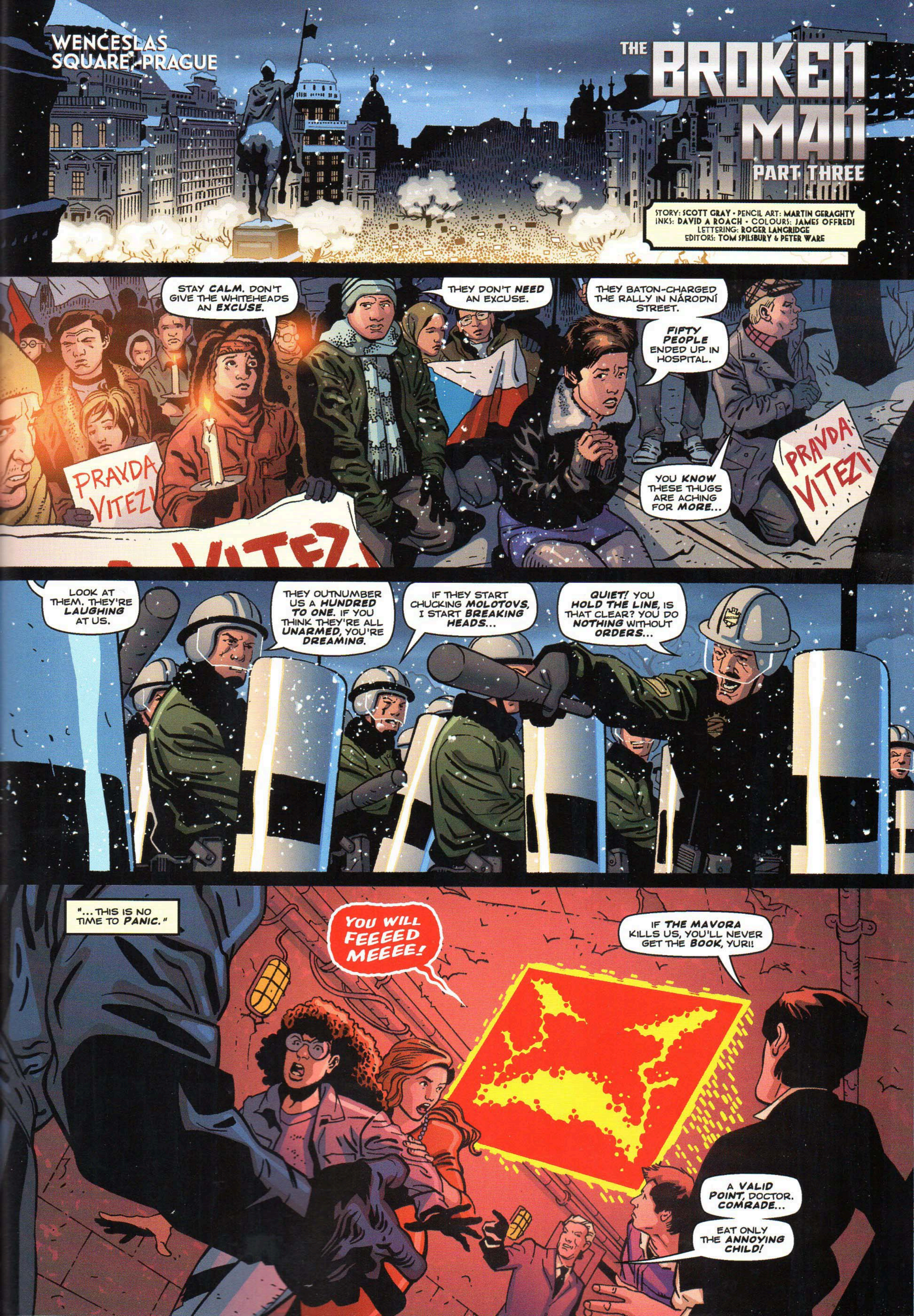
ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 230

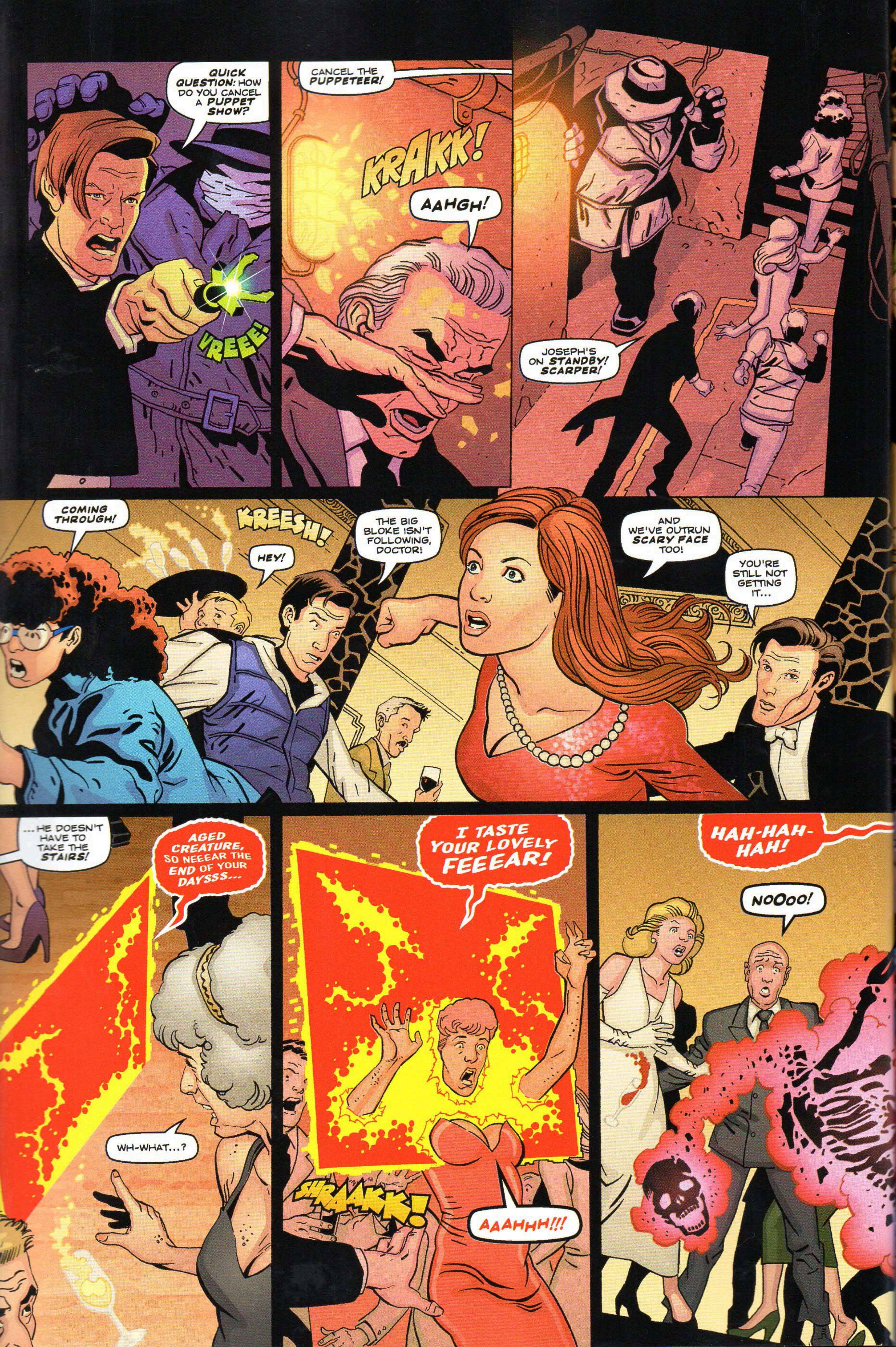
ONE OR MORE REGULARS INCARCERATED.... 272

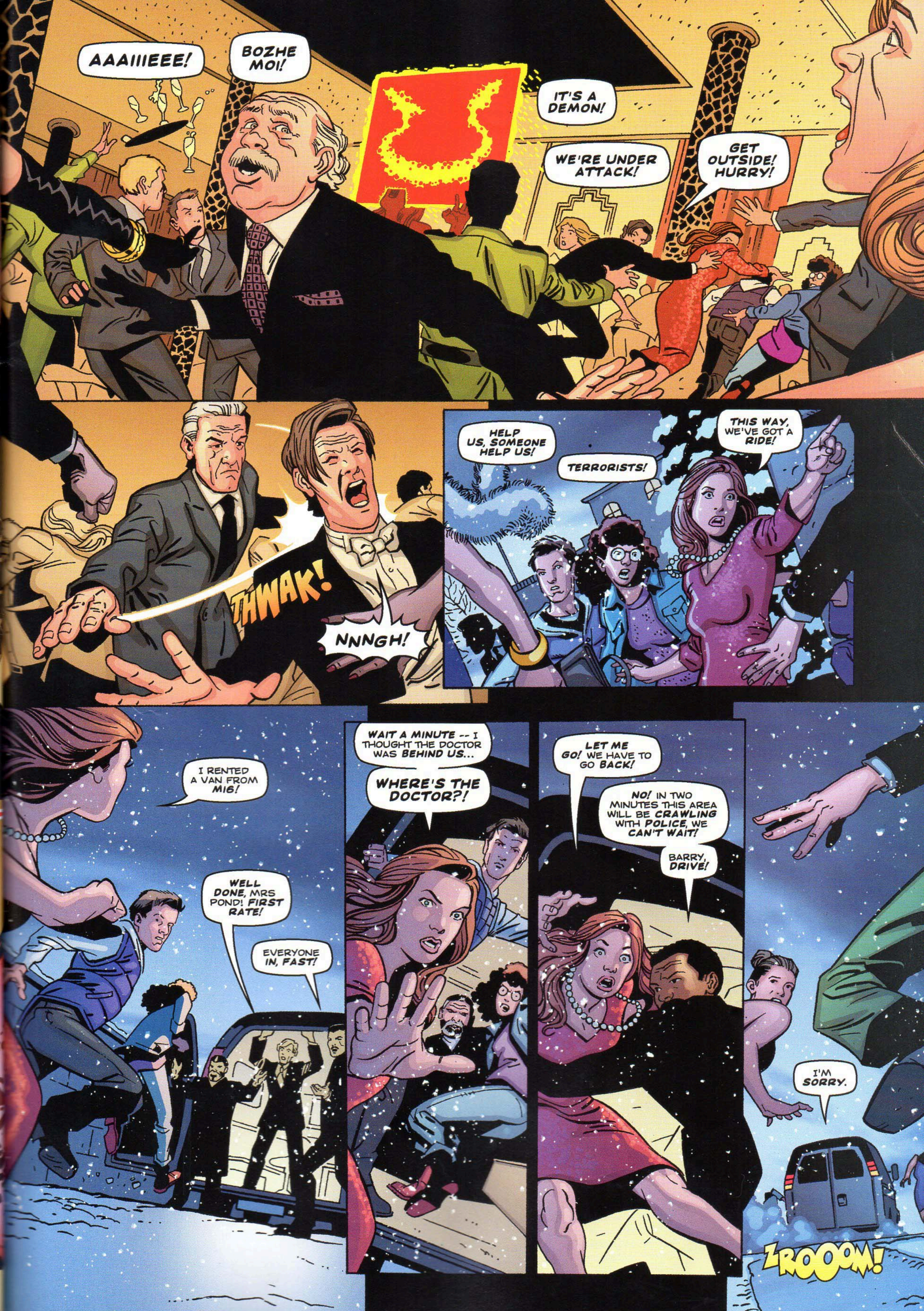
THE BROKEN MAN

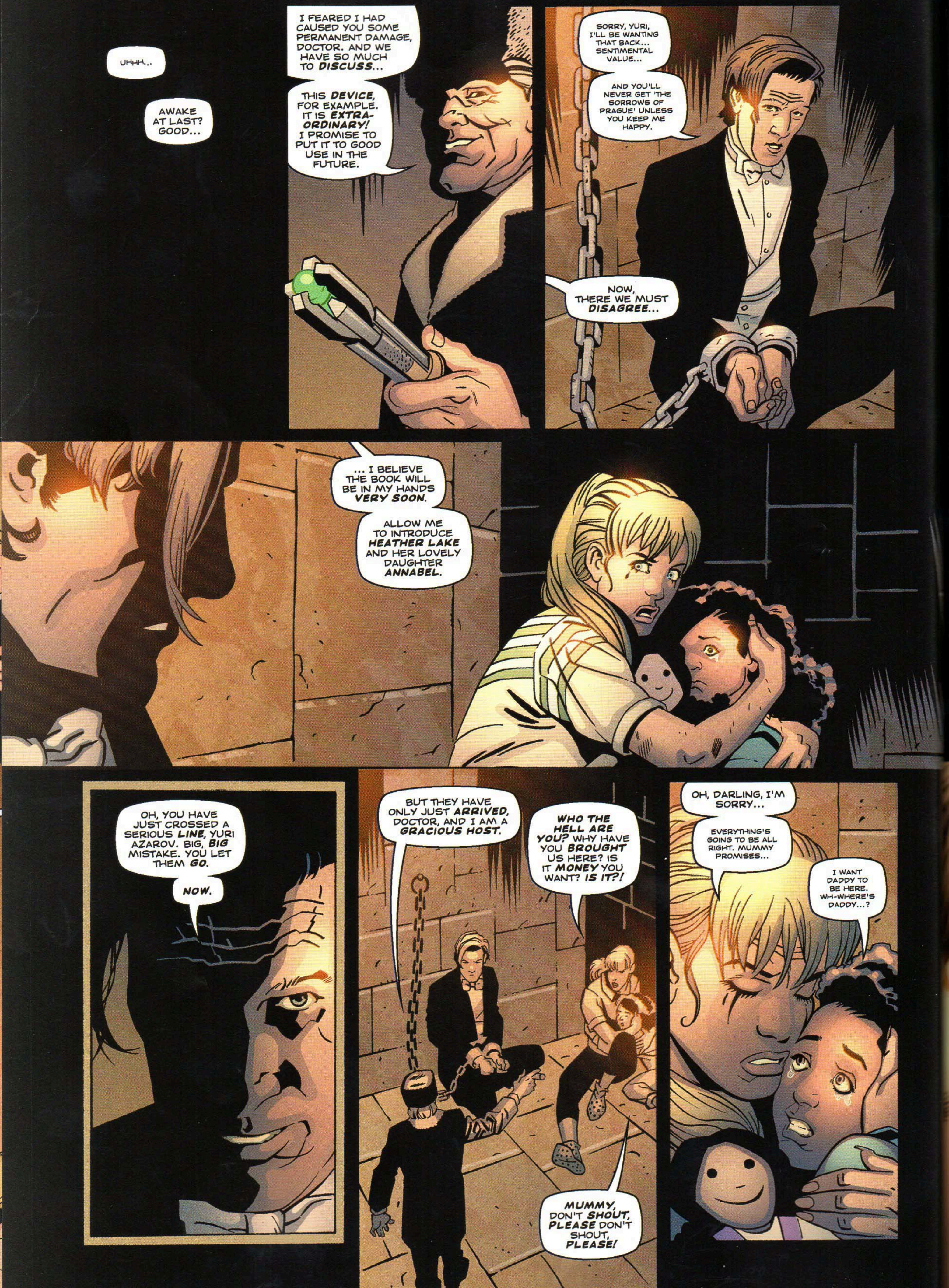
PART THREE

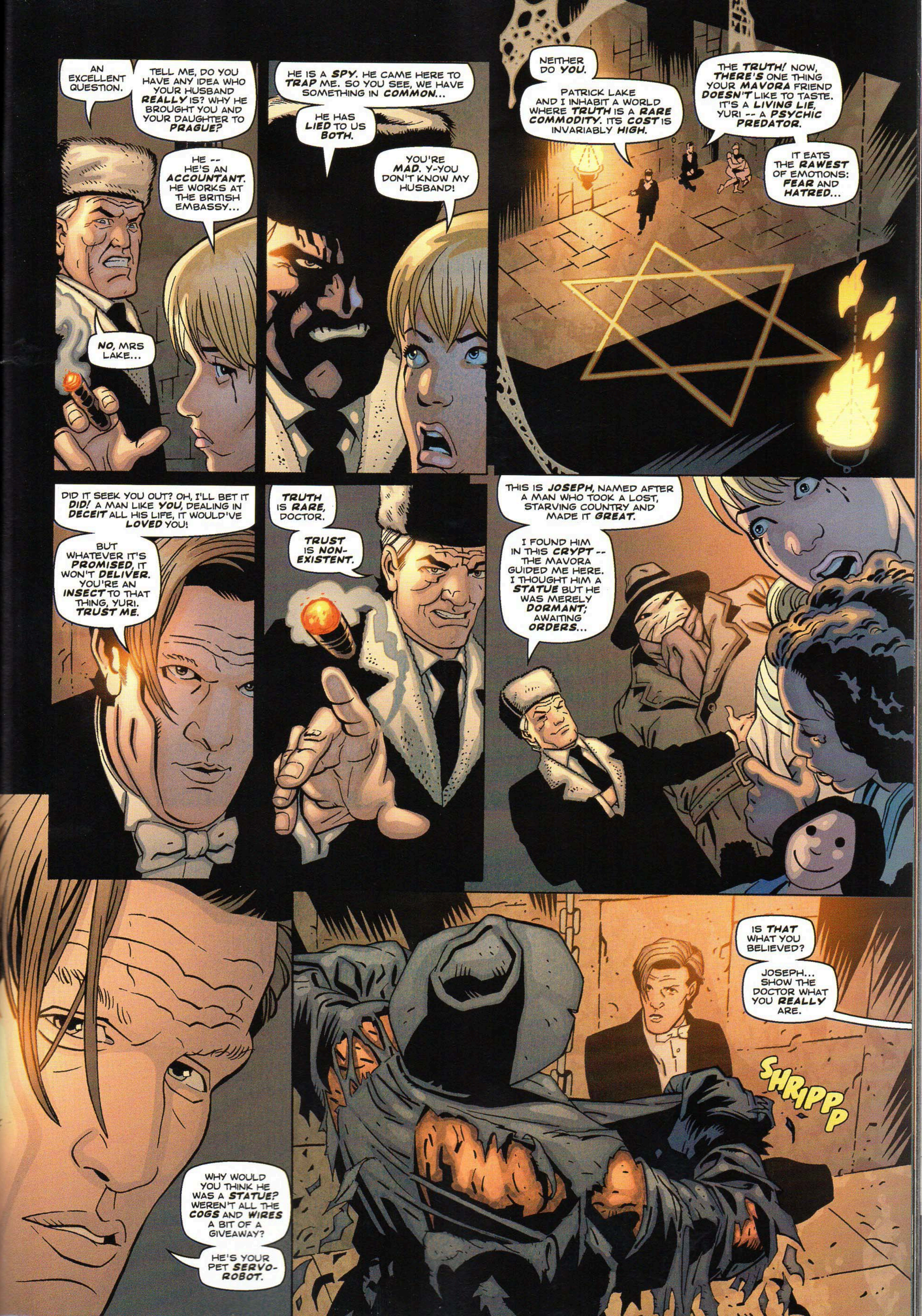
STORY: SCOTT GRAY • PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH • COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & PETER WARE

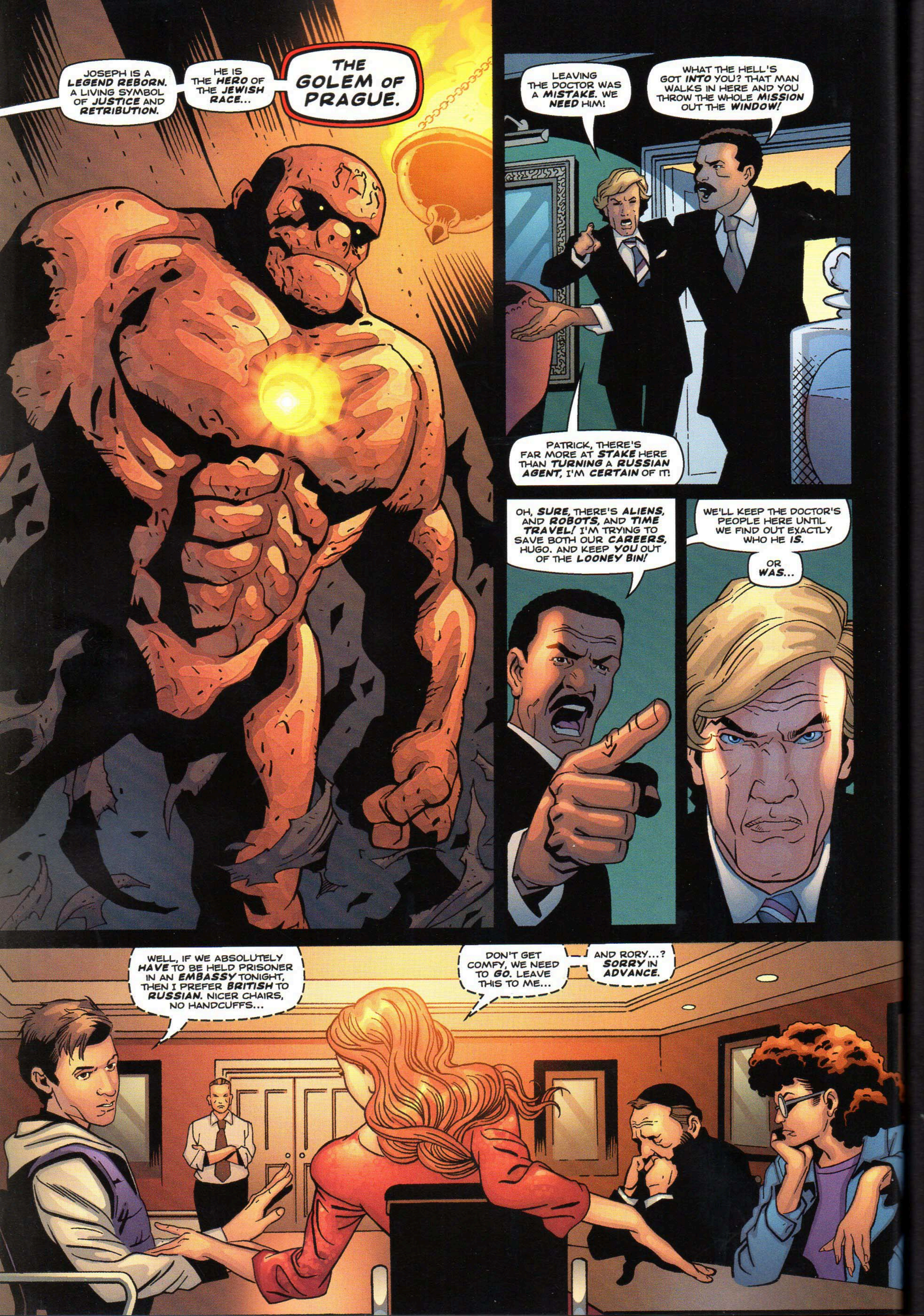

WENCESLAS SQUARE, PRAGUE
STAY CALM. DON'T GIVE THE WHITEHEADS AN EXCUSE.
THEY DON'T NEED AN EXCUSE.
THEY BATON-CHARGED THE RALLY IN NÁRODNÍ STREET.
FIFTY PEOPLE ENDED UP IN HOSPITAL.
YOU KNOW THESE THUGS ARE ACHING FOR MORE...
PRAVDA VITEZI
PRAVDA VITEZI
PRAVDA VITEZI
VITEZI
LOOK AT THEM. THEY'RE LAUGHING AT US.
THEY OUTNUMBER US A HUNDRED TO ONE. IF YOU THINK THEY'RE ALL UNARMED, YOU'RE DREAMING.
IF THEY START CHUCKING MOLOTOVS, I START BREAKING HEADS...
QUIET! YOU HOLD THE LINE, IS THAT CLEAR? YOU DO NOTHING WITHOUT ORDERS...
"...THIS IS NO TIME TO PANIC."
YOU WILL FEEEED MEEEE!
IF THE MAVORA KILLS US, YOU'LL NEVER GET THE BOOK, YURI!
A VALID POINT, DOCTOR. COMRADE...
EAT ONLY THE ANNOYING CHILD!


QUICK QUESTION: HOW DO YOU CANCEL A PUPPET SHOW?
VREEE!
CANCEL THE PUPPETEER!
KRAKK!
AAHGH!
JOSEPH'S ON STANDBY! SCARPER!
COMING THROUGH!
KREESH!
HEY!
THE BIG BLOKE ISN'T FOLLOWING, DOCTOR!
AND WE'VE OUTRUN SCARY FACE TOO!
YOU'RE STILL NOT GETTING IT...
...HE DOESN'T HAVE TO TAKE THE STAIRS!
AGED CREATURE, SO NEEEAR THE END OF YOUR DAYSSS...
WH-WHAT...?
I TASTE YOUR LOVELY FEEEAR!
SHRAAKK!
AAAHHH!!!
HAH-HAH-HAH!
NOOOO!


AAAIIIEEE!
BOZHE MOI!
IT'S A DEMON!
WE'RE UNDER ATTACK!
GET OUTSIDE! HURRY!
THWAK!
NNNGH!
HELP US, SOMEONE HELP US!
TERRORISTS!
THIS WAY, WE'VE GOT A RIDE!
I RENTED A VAN FROM MI6!
WELL DONE, MRS POND! FIRST RATE!
EVERYONE IN, FAST!
WAIT A MINUTE -- I THOUGHT THE DOCTOR WAS BEHIND US...
WHERE'S THE DOCTOR?!
LET ME GO! WE HAVE TO GO BACK!
NO! IN TWO MINUTES THIS AREA WILL BE CRAWLING WITH POLICE, WE CAN'T WAIT!
BARRY, DRIVE!
I'M SORRY.
ZROOOM!


UHHH...
AWAKE AT LAST? GOOD...
I FEARED I HAD CAUSED YOU SOME PERMANENT DAMAGE, DOCTOR. AND WE HAVE SO MUCH TO DISCUSS...
THIS DEVICE, FOR EXAMPLE. IT IS EXTRA-ORDINARY! I PROMISE TO PUT IT TO GOOD USE IN THE FUTURE.
SORRY, YURI, I'LL BE WANTING THAT BACK... SENTIMENTAL VALUE...
AND YOU'LL NEVER GET 'THE SORROWS OF PRAGUE' UNLESS YOU KEEP ME HAPPY.
NOW, THERE WE MUST DISAGREE...
... I BELIEVE THE BOOK WILL BE IN MY HANDS VERY SOON.
ALLOW ME TO INTRODUCE HEATHER LAKE AND HER LOVELY DAUGHTER ANNABEL.
OH, YOU HAVE JUST CROSSED A SERIOUS LINE, YURI AZAROV. BIG, BIG MISTAKE. YOU LET THEM GO.
NOW.
BUT THEY HAVE ONLY JUST ARRIVED, DOCTOR, AND I AM A GRACIOUS HOST.
WHO THE HELL ARE YOU? WHY HAVE YOU BROUGHT US HERE? IS IT MONEY YOU WANT? IS IT?!
MUMMY, DON'T SHOUT, PLEASE DON'T SHOUT, PLEASE!
OH, DARLING, I'M SORRY...
EVERYTHING'S GOING TO BE ALL RIGHT. MUMMY PROMISES...
I WANT DADDY TO BE HERE. WH-WHERE'S DADDY...?


AN EXCELLENT QUESTION.
TELL ME, DO YOU HAVE ANY IDEA WHO YOUR HUSBAND REALLY IS? WHY HE BROUGHT YOU AND YOUR DAUGHTER TO PRAGUE?
HE -- HE'S AN ACCOUNTANT. HE WORKS AT THE BRITISH EMBASSY...
NO, MRS LAKE...
HE IS A SPY. HE CAME HERE TO TRAP ME. SO YOU SEE, WE HAVE SOMETHING IN COMMON...
HE HAS LIED TO US BOTH.
YOU'RE MAD. Y-YOU DON'T KNOW MY HUSBAND!
NEITHER DO YOU.
PATRICK LAKE AND I INHABIT A WORLD WHERE TRUTH IS A RARE COMMODITY. ITS COST IS INVARIABLY HIGH.
THE TRUTH! NOW, THERE'S ONE THING YOUR MAVORA FRIEND DOESN'T LIKE TO TASTE. IT'S A LIVING LIE, YURI -- A PSYCHIC PREDATOR.
IT EATS THE RAWEST OF EMOTIONS: FEAR AND HATRED...
DID IT SEEK YOU OUT? OH, I'LL BET IT DID! A MAN LIKE YOU, DEALING IN DECEIT ALL HIS LIFE, IT WOULD'VE LOVED YOU!
BUT WHATEVER IT'S PROMISED, IT WON'T DELIVER. YOU'RE AN INSECT TO THAT THING, YURI. TRUST ME.
TRUTH IS RARE, DOCTOR.
TRUST IS NON-EXISTENT.
THIS IS JOSEPH, NAMED AFTER A MAN WHO TOOK A LOST, STARVING COUNTRY AND MADE IT GREAT.
I FOUND HIM IN THIS CRYPT -- THE MAVORA GUIDED ME HERE. I THOUGHT HIM A STATUE BUT HE WAS MERELY DORMANT; AWAITING ORDERS...
WHY WOULD YOU THINK HE WAS A STATUE? WEREN'T ALL THE COGS AND WIRES A BIT OF A GIVEAWAY?
HE'S YOUR PET SERVO-ROBOT.
IS THAT WHAT YOU BELIEVED?
JOSEPH... SHOW THE DOCTOR WHAT YOU REALLY ARE.
SHRIPPP


JOSEPH IS A LEGEND REBORN. A LIVING SYMBOL OF JUSTICE AND RETRIBUTION.
HE IS THE HERO OF THE JEWISH RACE...
THE GOLEM OF PRAGUE.
LEAVING THE DOCTOR WAS A MISTAKE. WE NEED HIM!
WHAT THE HELL'S GOT INTO YOU? THAT MAN WALKS IN HERE AND YOU THROW THE WHOLE MISSION OUT THE WINDOW!
PATRICK, THERE'S FAR MORE AT STAKE HERE THAN TURNING A RUSSIAN AGENT, I'M CERTAIN OF IT!
OH, SURE, THERE'S ALIENS, AND ROBOTS, AND TIME TRAVEL! I'M TRYING TO SAVE BOTH OUR CAREERS, HUGO. AND KEEP YOU OUT OF THE LOONEY BIN!
WE'LL KEEP THE DOCTOR'S PEOPLE HERE UNTIL WE FIND OUT EXACTLY WHO HE IS.
OR WAS...
WELL, IF WE ABSOLUTELY HAVE TO BE HELD PRISONER IN AN EMBASSY TONIGHT, THEN I PREFER BRITISH TO RUSSIAN. NICER CHAIRS, NO HANDCUFFS...
DON'T GET COMFY, WE NEED TO GO. LEAVE THIS TO ME...
AND RORY...? SORRY IN ADVANCE.